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SHOW WORLD

DEVOTED EXCLUSIVELY TO THE PROFESSION OF ENTERTAINMENT

THIS WEEK'S NEWS THIS WEEK

Vol. VI. No. 17. CHICAGO October 15, 1910

BILLIE BURKE, THE CHARMING

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American Film

TWO REELS A WEEK—RELEASE DAYS WEDNESDAY and SATURDAY

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A melodramatic picture of such intense interest that it will set a standard for comparison in this class of film. Photography superior to anything the Independent market has heretofore offered.

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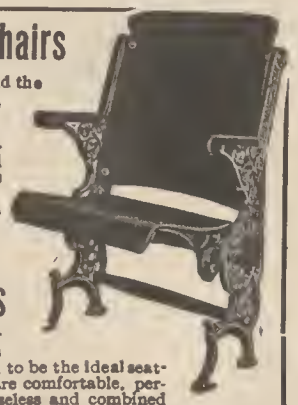

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THE SHOW WORLD

The Show People's Newspaper | CHICAGO, OCTOBER 15, 1910. | For All Kinds of Show People

AMERICAN FILM CO. ANNOUNCE FIRST RELEASES.

"Romantic Indians" and "The Lure of the City" First Week in November.

The American Film Manufacturing Company, recently organized to manufacture independent films in Chicago, has announced that it will release two reels of film each week beginning Wednesday, November 2, the release days being Wednesday and Saturday. "Romantic Redskins," an enthralling Indian story, and "The Lure of the City," a modern melodramatic picture, are the reels to be released the first week.

Following out the general plan of the selling campaign which the American company outlined for The Show World in a previous issue, President S. S. Hutchinson and General Manager A. M. Kennedy, of the company, left Chicago on Saturday with several positive prints of the company's first productions in their possession. They will visit every independent film agency in the country and exhibit their wares. They will also explain to the agencies a publicity plan which they have devised and think will create a big demand on the part of exhibitors for their product.

President Hutchinson says that he is more than pleased with the prints which have been made for the company's early releases. "The film being manufactured by our company will create an epoch in the progress of the independent cause," is his announcement.

CINCINNATI FILM EXCHANGE IN BIG CONSOLIDATION

Buckeye Company in Dayton and French Film Restoring Company Interested.

Cincinnati, Ohio., Oct. 12.—The Cincinnati Film Exchange, 315-317 West Fourth street, and the Buckeye Film & Projecting Company, 309 Arcade building, Dayton, Ohio, have consolidated, for the purpose of getting a more adequate supply of films.

The new company is to be called the Cincinnati-Buckeye Film Company and has a capital stock of $100,000.00

The demand for films has so increased in the past several months that the firms working by themselves could not supply the orders.

They have also taken over the French Film Restoring Company, giving the new company exclusive privilege of using the restoring company's process, which is a great advantage to them.

The said restoring company can take a film that has been used but a short while, put it through their process, and make it look like new. Very often films but a few days old will show scratches.

The new company has placed standing orders with the Sales Company for the following well known makes of films: Reliance, Imp, Bison, Thanhouser, Powers, Yankee, Nestor, Defender, Eclair, Atlas, Champion, Ambrosio, Lux, Itala, Great Northern, Columbia.

The independent manufacturers in the past few weeks have greatly improved in the quality of their films, and the new company expects to do a phenomenal business.

The officers of the new company were elected as follows:

President, I. W. McMahan; vice-president, Richard D. Hanish; secretary, Jerome M. Jackson, and treasurer, Fred C. Amer.

DAN S. FISHELL BUYS E. J. CARPENTER INTERESTS.

St. Louis, Oct. 12.—Dan S. Fishell, manager and part owner of the Princess theater in this city, recently opened to play William Morris vaudeville, has bought out the interests of E. J. Carpenter in the theater. Mr. Carpenter was one of the original promoters of the theater which began operations under the direction of the Fishell Brothers and Carpenter Amusement Company but retired from the concern for the reason, it is said, that he is not a resident of this city. The theater will continue in its regular policy under the direction of the Fishell Brothers Amusement Company. Manager Dan Fishell now owns ninety-five per cent of the stock in the venture.

May Robson's "Squab Lady" Frosts.

London, Oct. 8.—In the parlance of the American cousin, "The Squab Lady," with May Robson in the stellar role, failed to "get over" when it was produced at Terry's theater Friday afternoon. It is a very poor play very well acted.

BIG CIRCUSES CLASH IN AUSTIN, TEXAS

Independents' Hopes Realized When Sells-Floto Proves Splendid Opposition to Barnun & Bailey, Day and Date

Austin, Tex., Oct. 8.—An epoch in the history of American outdoor amusements was marked here yesterday and in the marking of it there was a notable demonstration of what western pluck and energy can accomplish and a promise of real live sensations for the outdoor amusement season of 1911. The appearance of two great circuses, the one the strongest representative of the Circus Trust under the direction of the Ringling Brothers, and the other the foremost representative of the independent circus movement in direct opposition to each other, playing day and date in the same city, provided the epoch marking event, the demonstration of independent power, and the promise for the future. The circuses were the Barnum & Bailey organization and the Sells-Floto show. The former gave two performances in one end of the city and the latter as many performances in another end. Both played to capacity business, practically every person in the city and the surrounding country for miles around turning out to sniff the odor of sawdust and, incidentally, to witness the greatest contest in circus history to date. There were no disappointments, no disorder, and no accidents.

Proprietors Are on Hand

Directors of the two big enterprises had been looking forward to this Austin engagement for weeks and representatives of the two big shows were personally on hand to watch the test. John and Otto Ringling, of the circus trust, joined the Barnum & Bailey show here and H. H. Tammen, principal owner of the Sells-Floto show, as well as associate publisher of the Denver Post and the Kansas City Post, came on to visit the Sells-Floto organization.

The competitive engagements were quite naturally attended with greatest interest by Mr. Tammen and his independent associates for the reason that this was the first time in circus history that the presumptive independents had ever been given the opportunity of matching their strength with that of the circus trust. The Denver magnate can not but feel elated almost without measure at the showing which his enterprise made. The test proved beyond the question of a doubt that the Sells-Floto show, playing at the split price, or twenty-five cents, can successfully compete with any performance under canvas, no matter what its previous reputation or the price of admission charged.

The people of Austin, while not at all unlike the people of any other community in that they merely want the best that they can get for their money, were as much interested in the test as the directors of the two big circuses and comparisons of the two organizations were freely made after the engagement had been concluded. The Sells-Floto show never suffered by these comparisons. The independents paraded at 10 o'clock in the morning and the trust representatives about one hour later. The Barnum & Bailey show is, of course, the larger and their parade was longer. The fittings of the smaller show seemed just as elaborate as those of its rival, however, and the condition of the equipment and the quality of the horses on view excited no end of favorable comment. Inside the respective tents, the Barnum & Bailey organization had little if anything the better of the argument. The Sells-Floto people offered a number of features which were much better than the stereotyped ones which have been used with circuses for years.

Friendly Personal Feelings

While the Sells-Floto organization has been fighting the trust, tooth and nail, for the past two or three seasons and has announced no quarter, there was ample demonstration during the Austin engagement that nothing other than the most friendly personal feeling exists between the heads of the two enterprises. H. H. Tammen and John Ringling spent the greater part of the day in each other's company riding around the city in an automobile. The Sells-Floto cook tent, brightly arrayed for the occasion, was the scene of a big banquet tendered by its management to members of the Barnum & Bailey show and other guests. The big Barnum & Bailey band were guests of honor and a number of performers from the syndicate circus were with them. Governor Colquett, whose chair in the state capital seems assured him; Capt. "Bill" McDonald, state revenue inspector; Secretary McLean, of the state railroad commission; the mayor and commissioners of the city, and other prominent people were also entertained at the banquet. John Ringling, Otto Ringling, C. C. Wilson, Sam McCracken, and Kelly, the latter the Ringling's attorney, who has just brought about an adjustment of the Ringling's back circus tax cases in the state of Texas, visited the Sells-Floto show at its afternoon performance. H. H. Tammen and John G. Morgan visited the Barnum & Bailey show. The Ringling people were particularly interested in the inventions of Billy Curtis, who superintends the work of the Sells-Floto men, on the lot. Mr. Curtis' canvas spool and seat rigging devices which promise to revolutionize circus work, which has heretofore been especially onerous, came in for their attention and it is said that the Ringlings made overtures to Curtis to desert the independents and ally himself with them.

Newspapers Full of Circus

Quite naturally, in view of the importance of this big amusement event, the local newspapers have been full of circus news for days. The following brief extracts from columns-long accounts of Friday evening and Saturday will give an idea of how the two shows were reecived.

Austin Daily Tribune, Friday evening, Oct. 7.—Of Barnum & Bailey * * * A better circus was never seen anywhere. Senorita Victoria Codona made the hit of the show. High on a slender steel strand she tripped back and forth, accomplishing the most wonderful feats without losing her balance.

Of Sells-Floto * * * For once the press agents' stories came true, that is, so far as the Sells-Floto shows are concerned. * * * It was hard to believe that such a costly organization could afford to show at popular prices. * * * Perhaps they are losing money, but they say they are not. * * * In any event it was the most perfectly balanced parade ever seen here.

The Barnum & Bailey people had a longer parade. That is all one could say because when it came to appointments and horses they were clearly outpointed by the independent people.

Promise for Next Season

The proof that the smaller Sells-Floto independent circus at the twenty-five cent price can compete with anything under canvas, playing day and date with it, is interesting in view of the Sells-Floto announcement that next season they are to have a fifty-car show with a greatly increased seating capacity and as many new features in the performance as there will be room for under the big top. Sells-Floto plans to play all of the large cities in the country, still charging only the twenty-five cent admission.

NEW ACTIVITIES IN FIELD OF WILD WEST

Persistent Rumor Has It Col. W. A. Lavelle Will Be Backed by Chicago Capital in Big Enterprise

If the wild west season is about to close on the lots throughout the country it is just beginning in the offices of amusement managers where contracts are made. Confirmed statements and rumors which are too persistent to be denied have it that in no department of the outdoor amusement business next season will there be such keen and determined opposition as in the department given over to wild west entertainment. There will be wild west shows galore and all of them seem to be framing up with plenty of capital behind them and plenty of managerial brains to insure their success.

The brand new thing in the wild west situation is a persistent rumor that Chicago capital has been interested to send into the field Col. William A. (Bill) Lavelle, the veteran showman whose striking resemblance to Col. W. F. Cody (Buffalo Bill) gained him nation wide notoriety during the wild west season which is about to close and prevented his continuing with Col. Vernon C. Seaver's Young Buffalo show. Activities in behalf of Col. Lavelle are probably induced by the announcement that next season is to be the last in the amusement field for the illustrious double, Buffalo Bill.

As another announcement concerning the business where painted Indians and bucking horses are prominent comes a story to the effect that there will be two Young Buffalo shows before the public next season. Col. Vernon C. Seaver, who recently closed a season with the original Young Buffalo show, will have his organization in the field again next season and, for his direct opposition, it is said, there will be another Young Buffalo show backed by Charles Rhodes and C. W. McCurran; Mr. Rhodes was manager for Mr. Seaver during the season which has just closed.

Besides the Lavelle organization and the two Young Buffalo outfits, there will, of course, be the following prominent wild west shows bidding for public favor. The Two Bills, Miller Brothers & Arlington's 101 Ranch, the Jones Brothers' Buffalo Ranch, and Honest Bill's.

The Lavelle rumor is by all odds the most interesting now current for the reason that Col. Lavelle has often been spoken of as the legitimate successor to Col. W. F. Cody in the wild west arena. Col. Lavelle is in Chicago and is a very busy man these days, his activities lending color to the stories with which his name is connected. The Buffalo Bill double, moreover, is exceedingly taciturn and refuses to unburden his mind to even his best friends or to say anything as to the future which he is planning for himself next season. Since attention has been so strikingly called to his remarkable resemblance to the original Buffalo Bill his appearance on the Chicago streets from day to day is made the subject of interesting comment. Not at all infrequently do people who pass him turn to their companions with the remark, "Why, there's Buffalo Bill" and if they're showmen they wonder at "Buffalo Bill's" presence in Chicago when his big show is playing down through California, so many miles away from the Windy City.

SAN ANTONIO OFFICIALS ALERT FOR BUFFALO BILL

San Antonio, Tex., Oct. 10.—Revenue collectors in the state of Texas, headed by Capt. "Bill" McDonald, are waiting for the arrival of the Two Bills show within the confines of the commonwealth with a determination to make the organization pay the amusement license

(Continued on page 8.)

VAUDEVILLE NOTES.

Leon & Bertie Allen are planning a new act to be shown shortly.

A divorce has been granted to Tell Taylor from Buda Taylor on the ground of desertion.

Ed. Meredith is playing the Cox time with his trained bull dog, which is a wonderful animal.

Maud Lillian Berri was divorced from Frank Moulan at San Francisco on Tuesday of last week.

Ed. Scott, "the little man with the big voice," played the Congress last week and made a big hit.

Haney & Co., an electrical dissolving act, opened on the Pantages time at Detroit October 9, being booked by Murray Blee.

Pearl Stevens is booked solid on the Western Vaudeville Managers' Association time; her tour was arranged by Ethel Robinson.

Leon & Adeline were at the Monroe the last half of last week and are at Indianapolis this week; they will produce a new act soon.

P. B. Powell is representing the E. E. Meredith Press Bureau and keeps constantly on the go making three or four theaters every night.

Eva Tanguay cancelled her engagemen at Keith's in Cincinnati recently and came to Chicago for medical treatment; her throat was bothering her.

The Oak theater at Western and Armitage avenues will open Thanksgiving. It will be booked by the Chicago office of William Morris. M. J. Karger will manage the new house.

The Neutral Booking Agency is now known as the Neutral Vaudeville Agency and is owned solely by Murray Blee, who recently joined the Theatrical & Vaudeville Agents' Association of America.

Max Waldman, well known to folks who have played the Haymarket and Academy theaters, will go into vaudeville in a month or so; he will do character work and will open for Sullivan & Considine.

M. B. Balsiger, of Chicago, has purchased the Bijou theater, Huron, S. D., from John B. Connors, Jr. It is said that Mr. Connors will soon assume the management of a big vaudeville house in St. Paul, Minn.

William Morris went out to the Julian theater on Thursday night of last week to see the work of W. J. McDermott. He arrived when Mrs. Peter Mahr & Son were on but was called to the 'phone twice during that act. Earlier in the evening he saw Tom Brantford at Orchestra Hall.

Owen & Hoffman will play two of the Doyle houses next week. The Crystal gets "The Benediction" for the first half and the Apollo has it the last half. "The Benediction was at Milwaukee week before last and out of six big sketches was generally pronounced the most noteworthy.

Allen Summers returned to Chicago Monday coming from Little Rock, Ark., where he completed a tour of the Inter State time last Saturday night. He opened at the Julian this week and owing to the fact that his trunk, containing his music, was delayed he introduced new songs Monday night in place of his medley and his new act "caught on."

MADAME BEDINI IN TOWN; HEARS FROM HER BROTHER

Madame Bedini is in receipt of a letter from her brother, known in circusdom as "Dalsy" Hodgini, who has taken a house at Marshalltown, Iowa, while he and his wife are regaining their strength. Albert Hodgini was taken with typhoid fever, while with the Ringling show, and went to Mercy hospital at Marshalltown. Mrs. Hodgini was in the hospital for an operation last May and returned to the Iowa hospital last month for a second operation. The valet of Hodgini is now in a Chicago hospital with typhoid fever. "Doc" Kelly left Marshalltown this week after being in the same hospital with the same disease. Mr. Marinelli, of the Marinelli Troupe, was also in the hospital there. He is still at Marshalltown.

Madame Bedini returned to Chicago Monday night from Oklahoma City where she appeared at the fair for F. M. Barnes. She states that the fair was a big success and that her horses were looked upon as the big feature. The fair people have already broached the matter of "a return" to Madame Bedini for next season.

Orpheum Enters Mobile.

New Orleans, La., Oct. 11.—The Orpheum Circuit will enter Mobile, Ala. Announcement to this effect has been received by Manager Bistes from Martin Beck. The Orpheum has been booking through the Lyric theater, of Mobile, and Mr. Beck has long contemplated the erection of a house in that city. Meanwhile it is likely the Orpheum may take over the Lyric until it can erect its own theater.

To Play Sullivan-Considine Vaudeville.

St. Joseph, Mo., Oct. 10.—The Majestic theater will open shortly. It will play Sullivan & Considine vaudeville. Fred Gosman will manage the house.

New Theater for Chattanooga.

Atlanta, Ga., Oct. 10.—A. T. Brown, architect, has drawn plans for a theater seating 1,000 at Chattanooga, Tenn.

NEW WILLARD THEATER DOYLE'S BEST BET

Jones, Linick & Schaefer House Promises to Surpass Even Successful Wilson Avenue—Vaudeville Review

By E. E. MEREDITH

The New Willard theater, which opened Monday night, is an important addition to the Frank Q. Doyle circuit and will at once take its place as the foremost house on his "books." The Wilson Avenue, long recognized as one of the best-paying 10 and 20-cent vaudeville houses in Chicago, will probably be retired to second place by the new theater, which has the same manager that built up the Northside house.

Jones, Linick and Schaefer are the managers of the new theater. They were on hand Monday night to receive the congratulations of their friends. Aaron Jones was doing extra duty in the box office at 7:45 and manifesting that personal interest in the details of business which makes any organization a success. Jack Burch is house manager. He has been transferred from the Wilson avenue, the same as he was to the Comedy when Jones, Linick & Schaefer opened that house. Mr. Burch had the lobby nicely decorated for the opening and the floral display was particularly striking.

The Willard theater seats 1,200 people. There is one balcony. It is doubtful if there is a nicer outlying vaudeville house to be found in Chicago. The front is not so imposing as the Trevett but it has a greater seating capacity. The house is but a few blocks from the President.

The policy will be two shows nightly with change of program Mondays and Thursdays. The prices are 10 and 20 cents. The house was sold out for the first half before the doors opened and there was a good sale for the last half of this week.

A feature which is unusual is the absence of boxes. This gives more room, makes a splendid place for a big announcement board and as box seats seldom sell, there is no loss to speak of in a monetary way.

The stage is 29 feet deep, with a 33 foot opening and 22 feet height. The house could be used for combinations nicely, if vaudeville ever lags in the popularity race. A six-piece orchestra provides the music.

Frank Q. Doyle has been securing many headliners for his Chicago houses this season. There can be no doubt but that his salary limit has been greatly stretched from last season. The opening bill at the Willard shows the class of shows he is arranging: Julian Rose, Wilson Franklyn & Co., Momo's Acrobats, Trocadero Quartet and Velde Trio.

London Agent Here.

W. Scott Adacker, manager of Ashton's Royal Agency in London, has been in Chicago for a week on the lookout for acts. He is making a seven weeks' tour of the United States in his search for desirable attractions for England. He has been much interested in the outlying houses of Chicago and expressed surprise at the character of the bills offered.

Mr. Adacker does not think that the Italian singles, duos, and trios, so popular on this side, would be appreciated in England just now. Coon shouters are in great demand, he says. Comedy acts and dancing acts can be placed to advantage. Mr. Adacker does not seek the extremely high priced acts. Instead he wishes to get clever people who will accept moderate salaries and hopes to establish some of them as favorites on the other side, the same as American managers do with English artists.

Mr. Adacker has been cordially received in Chicago. He was in conference with C. E. Bray Monday morning. It is presumed that it was nothing more than a friendly visit, affiliations appearing unlikely at this time. J. W. Fitzmaurice, manager of Ethel Whiteside, has been one of those who have piloted Mr. Adacker in his journeys around Chicago.

Sittner Suit a False Alarm.

J. C. Matthews, Chicago representative of William Morris, stated Monday that he had not been served with papers in any suit instituted by Paul Sittner. "We have not been served with any papers and I have heard nothing of it further than the rumors on the street and the published accounts. I have talked to all of the parties said to be defendants in the suit and none of them have any official notice of the action up to this time," was his announcement.

The Daily Law Bulletin has an account of the suit being entered in the Superior court on October 6. It is number 282,247. The style of the suit is "Paul Sittner vs. William Morris, Inc., J. C. Matthews, J. G. Conderman and the J. G. Conderman Amusement Company," and the amount is $25,000.

Lyster Chambers, who is seen in "The Operator," thinks that someone lost a chance to make $100 when Sittner offered to make a wager as he is reported to have done. Chambers writes Matthews:

"You lost a good chance to win $100 from Sittner. I will make him a counter proposition. If he can show a contract for "The Operator" with me for $275, or $300 or $325 or $340 or one dollar less than $350 made with anybody I will play for him a week for nothing."

Chambers means, of course, that he is to be in the cast.

Paul Goudron, of the Chicago office of Sullivan & Considine, is in receipt of the following letter:

Fall River, Mass., Oct. 6, 1910.

Dear Sir:—I was looking through a book called The Player and noticed while reading it some booking circuits and I thought I would write you to find out the price it is to be booked. The reason I am writing is my brother and I myself have a classy little tumbling act that we like to show. We've been on the stage with my brother once and that was when the circus was here the last week of last June. I think it was Gorman's. Claude Fredericks was ringmaster and we were on six nights or five nights and one matinee and Fredericks told us we ought to go on the stage. He said it was good stuff that hadn't seen the road before.

So I thought I would find out a thing or two about it because we would like to be on the stage.

Please write within a few days. Address

William Sullivan,
Marshall's Hat Factory, Fall River, Mass.

P. S.—Excuse the writing—the kid set on it.

Miles Joins "T. B. C."

The Theater Booking Corporation, which now includes Churchill, Keefe, and Miles, will shortly move into new offices, probably in the Schiller building. With the addition of the three Miles houses in Detroit, Minneapolis, and St. Paul, the "T. B. C." takes on additional importance.

Harry Langdon's Pictured Impressions of the Vaudeville Bill at the Bijou, Bay City, Last Week.

MAHATMA GETS SHOWING AT VERDI NEXT WEEK.

W. S. Canham is a persistent fellow. He has been telling Chicago agents of the merits of Mahatma (a mystery act) for weeks and weeks and would not be discouraged when the cold shoulder was turned on him.

He claims to have an act as good as any that has been seen in Chicago. The act will be shown at the Verdi theater next week and the agents will have an opportunity to see it.

"Mahatma can do two shows a night," says her manager. "She will do them too," he added.

When Canham approached A. E. Meyers in regard to the act this week, he agreed to work for so much money, naming three code letters.

"How do you know the Association?" asked Meyers.

"Ask Mahatma" was Canham's terse reply.

UNITED VAUDEVILLE IN PARK THEATER, ERIE

After a short season with Loew vaudeville, the Park opera house in Erie, which has been dark this season, opened on October 10, with vaudeville booked by the United people. Once upon a time, high price vaudeville played at the Majestic in Erie, until the managers gained experience and then the house was turned over to the Reis circuit, and it now plays nothing but Shubert time.

TO GIVE MUSIC HALL HIS PERSONAL ATTENTION.

William Morris is expected to arrive in Chicago again this week and it is said that he will spend every fifth week here from now on, giving more or less of his personal attention to the American Music Hall in Chicago.

More Houses for Sullivan & Considine.

Houses which were recently added to the list supplied with attractions by the Chicago office of Sullivan & Considine are: St. Joseph, Mo., Marysville, Mo., Cloquette, Minn., Two Harbors, Minn., and Chippewa Falls, Wis.

Rumors Are Denied.

Indianapolis, Ind., Oct. 10.—Fred C. Dickson, of Dickson & Talbott, denies the rumors of that firm contemplating the erection of another playhouse on Indiana avenue.

The "Class A" acts previously reviewed in this department are:

JULIAN ELTINGE.
MRS. PATRICK CAMPBELL.
ROCK & FULTON.
ADELINE BOYER.
ARNOLD DALY.
FRED NIBLO.
ARTHUR SAXON TRIO.
FANNIE WARD.
TROVATO.
MLLE. DAZIE.
"MA GOSSE."
MANK'S ALL-STAR TRIO.
ROMANY OPERA COMPANY.
ELBERT HUBBARD.
MR. HYMACK.
ALBINI.
LAMBERTI.
VESTA VICTORIA.
ARTURO BERNARDI.
BAYES & NORWORTH.
KELCEY & SHANNON.

BURLESQUE PERFORMERS COULD PLAY "MADAME X"

Henry W. Savage doesn't often go to the field of burlesque for his dramatic performers—but there are times that he could without making much of a mistake. Over at the Star & Garter this week in the burlesque of "Madam X" which Mr. Savage has found so productive of the "long green" here in Chicago and in New York, there are a number of performers who are playing in "Madame X—cuse Me" for laughing purposes only who could get away with the parts in the tear-starting original from which the burleque is taken.

First let it be said that "Madame X-cuse Me" is a scream from start to finish and the kind of performance which will do much toward popularizing burlesque among the people who now have strong prejudices against that style of entertainment. If one can't laugh at Ben Jansen and his associates in this well-written take-off, he'd better see a doctor.

While there is a great deal of comedy in the burlesque and it is popping out here and there where it is least expected, at least two of the characters are almost serious in their portrayals. Josie Kline, in the title part, copies Dorothy Donnelly's make-up and style to perfection and shows sufficient ability in her acting to warrant the assertion that she could play the role of "Madamo X" in any of the Savage productions. Sam Brown, as the young attorney, uses the William Elliott speech almost word for word, and does it well enough to make one think that he could belong to the ranks of the regulars. Henry West apes the unctious Perisard, looks like Denny who created the part in this country, and could deliver serious lines just as effectively as he does the comedy ones.

Ben Jansen is funnier as the judge than he is in either act of the rather too high class musical burletta which provides the greater part of the evening's entertainment. Eddie Fitzgerald, an Irish comedian with a pair of remarkable dancing legs, is a screamingly funny burlesque policeman in "Madame X-cuse Me" and delights in the other burletta. As the straight in the first act of the burletta and as a tough mug of a burglar and murderer in the second act Jack Quinn demonstrates unusual ability. Lizzie Freligh is the featured woman in the company.

Watsons "Beef Trust" is getting quite a little free publicity throughout the country by reason of the extraordinary size of the thirty-one women who are on the roster. It is said that these coy young females represent an aggregate avordupois of 5,500 pounds. The heaviest weighs 245 pounds and the lightest 178 pounds.

THREE SAMS IN LITIGATION OVER BURLESQUE SHOW

Champaign, Ill., Oct. 12.—The case of the city of Champaign against the Walker opera house Saturday had the appearance of a case of Sam. That is, Sam C. Tucker, mayor of Champaign, had Sam Kahl, manager of the Walker opera house, and Sam Harris, assistant manager, arrested as an echo of the "Gay Morning Glories" show a few days ago. The matter was amicably settled all around. The case against Mr. Kahl was dismissed. Mr. Harris paid a fine of $25.

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Fables in Vaudeville No. 22

"THE AUTHOR WHO WAS, AND WAS NOT"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a young AUTHOR who put over, what he thought, was a good VAUDEVILLE SKETCH. The MANAGER who played it at its OPENING was very much pleased, and even MEREDITH said it would do for the BIG TIME. The young AUTHOR was delighted, and went on the ROAD, feeling that he owned something worth while. To his SURPRISE, the ASHTON STEVENS of the DE KALB BUGLE said the SKETCH lacked ACTION, so he rehearsed his people to work faster, and put in more BUSINESS. Then the WOULD-BE AMY LESLIE of the MILWAUKEE SENTINEL said the SKETCH was poor, and badly played because the ACTORS hurried, as though anxious to get home to LUNCH. The AUTHOR rehearsed again, and changed the CURTAIN. Then various MANAGERS of small houses, who were good PLUMBERS and BUTCHERS, but NOT CRITICS, took to giving the young AUTHOR advice as to how it should be played. Some wanted more MELODRAMA, some asked for more COMEDY, some clamored for more GINGER, until the young Author wore himself out REHEARSING, and the little play began to look like a plate of HASH on a FROSTY MORNING. His company never went to bed—there was no time, only to REHEARSE—and they began to lose faith in themselves, and the SKETCH. The young AUTHOR would hide after the OPENING SHOW in a NEW HOUSE for fear the MANAGER would hunt him up and begin to tell him what HIS following really needed in a SKETCH. His players began giving him TWO weeks' notice, with the excuse that they wanted to get some sleep, and the finish was in sight when the SKETCH was booked for a RETURN date at its opening HOUSE. When the MANAGER saw its MANGLED remains, he let out an awful HOWL and chased back to the AUTHOR'S dressing room demanding an explanation. The AUTHOR made a full and free CONFESSION of what he had done, and explained WHY the piece was altered, to suit different CUSTOMERS. The MANAGER cooled down, and said in a FATHERLY way, "My boy, you are young and inexperienced in VAUDEVILLE, so there is some hope for you yet. Always be willing to LEARN, but not too ready to LISTEN to every MUD SLINGER on a COUNTRY NEWSPAPER, and remember that when you alter an act to suit EVERY MANAGER, you have neither FLESH, FOWL nor RED HERRING, when tho show down comes. Put this ACT on here as you did before, line for line, and keep it that way ever after. If some VAUDEVILLE AUDIENCES or CRITICS are not up to your STANDARD, that's not your fault, but their MISFORTUNE. Have more Faith in YOURSELF and keep on PLUGGING."

MORAL You can please SOME of the people ALL of the time, and ALL of the MANAGERS SOME of the time—but you CAN'T please EVERYBODY ALL of the time, on ANY TIME. **MORAL**

"BEVERLY" DOING CAPACITY AT THE CROWN THEATER

"Beverly" is playing at the Crown theater this week and the attendance Wednesday night almost tested the capacity of the theater. It is a splendid show. Deinmater & Norris have given the dramatization of George Barr McCutcheon's "Beverly of Graustark" an elaborate production, and while tho company in its entirety is of the character usually seen in attractions playing the best grade of popular priced houses, the leading roles are in the hands of players of extraordinary ability and the performance in its entirety proves very satisfactory.

Justina Wayne has the title role and brings to it that shading of character which is identified with the spirited southern girl and lends the interest necessary to the working out of a pretty story. Lillian Allen Devere, well known in Chicago through her connection with various stock companies, plays a role which stamps her as the best of the "Mammy" characters. The comedy of the show rests entirely with her and she keeps the audience in the best of humor throughout tho four acts. Lawrence Evart has the lead and his histrionic attainments stand him in good stead in a difficult role. Davidson Clark is the foreign general who lends the villainy necessary for tho melodramatic interest. The lesser roles do not stand out.

Sampson & Douglas in Chicago.

Sampson & Douglas closed on the Butterfield time last Saturday night and will be seen at several Association houses in Chicago this month. They open next month on the Interstate.

WHITE RATS SCAMPER MERRILY AT CINCINNATI

Cincinnati, Ohio, Oct. 12.—The White Rats held their first scamper of the season at Hoemer's hotel Friday night of last week. In every-day parlance a scamper is the occasion of feasting and celebrating, and at last night's doings there were gathered some eighty players from the various companies in this city this week. Fred Niblo, who is the principal of "The Fortune Hunter" and who is the past big chief of the White Rats, presided at last night's festivities, while Manager Shields of the Empress acted as master of ceremonies. There are good times when White Rats get together and last night was no exception.

New Agency Opens Office.

The new firm of theatrical agents, McGrail & Perry, have opened their offices, rooms 706-07-08 Adams Express building, Chicago, and already have under contract such notable features as Joe Tinker, the Cubs' famous shortstop, whom they have booked for twenty weeks.

Anna Eva Fay is also under their exclusive control.

Mr. Perry was formerly of the team of Perry & White, and John F. McGrail has been in the agency business in Chicago for several years.

VAUDEVILLE NOTES.

The Two Bees, "always buzzing," were placed at the Linden theater last week to replace an act cancelled. They have 10 weeks of the Morris time as a result.

Pat Henry was given a season pass to all of the Morris houses by William Morris, when that gentleman was in Chicago last week. It was written in Mr. Morris own handwriting. Pat prizes it very highly.

Joe Whitehead recently refused a splendid offer for musical comedy.

Swift & Rhodes are playing W. V. M. A. time in "Buncomb's Corner" by Tommy Swift. A. E. Meyers says it is a big hit and that he expects to get them the Orpheum time.

Witty Will E. Waite, who bills himself as "The Dandy Tramp, or the "Patchwork King," is playing vaudeville dates again, after a long lay-off made necessary by throat trouble.

PELHAM SCORES BIG HIT AT EMPRESS, MILWAUKEE.

Milwaukee, Wis., Oct. 12.—There is a strong bill at the Empress this week. Pelham is the headliner and is really a "riot." Inspectors examine the seats after every performance and six were found broken on Sunday evening and three Monday. The Stubblefield Trio opens the show. It is an aerial act away from others. Lang & May follow with some good dancing and old talk. The American Trumpeter's Trio is third and it is worthy of any bill. Stephen Gratton & Co. follow with a splendid offering. Merritt & Love have a great talking act and Pelham closes the show.

Vanity Fair lost Sunday matinee at Gaiety owing to baggage car going astray.

New Act in Chicago.

L. E. Meredith and his dog "Snoozer," a performing bull dog, is a new act in Chicago, which comes from the south with good recommendations. Meredith is particularly well known to circus people and his act will probably be in demand when it has been shown to the agents.

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RELIABLE RECORD OF VAUDEVILLE ACTS

(E. E. MEREDITH NEWS SERVICE, ROOM 216, 167 DEARBORN ST.)

CAESAR RIVOLI

Billing—"The Man of a Hundred Roles."

Class—"A." No. 427. Time—20 minutes.

Seen—American Music Hall, Chicago, Oct. 11, 1910.

Place on Billing—Sixth.

Scenery Required—Full Stage (11 minutes); one (9 minutes), Special.

Remarks—Rivoli must have been added to the Music Hall bill on short notice for he was not billed as prominently as the artistic value of the act deserves. He was on second on Monday afternoon, but at night took sixth place on the program. Rivoli's excellent work gained him liberal applause. He appears first in one (for a moment) and announces the nature of his offering. Did he not assure the public that he played all of the roles in the little comedy which followed, those who had never seen a protean act would be hard to convince that such was the case. He plays a waiter, a sportive old gent, a flirtatious young lady, a thief, an officer and an irate wife and differentiates them so as to present the illusion that each character is played by a different individual. Rivoli follows this with realistic impersonations of famous composers, taking a place in the orchestra and changing wig and clothes as rapidly as the cards can be changed, which indicate the men represented. He shows Verdi, Rossini, Suppe, Liszt, Mascagni, Strauss, Creatore, Wagner and Sousa. Rivoli's work is better liked in America than that of Bernardi owing to his speaking intelligible English.

HOWARD & RAY.

Billing—Singing and Dancing Comedians.

Class—"B." No. 424. Time—15 Minutes.

Seen—Majestic, Chicago, Oct. 10, 1910.

Place on Bill—Sixth in Eleven-Act Show.

Scenery Required—Olio in One.

Remarks—When the act of Ray & Nice was seen at the Majestic last April it was recognized as having the skeleton of something out of the ordinary. Bert Howard has joined hands with John T. Ray and brought a two-man turn which is quite unusual and worthy of a place on any bill. They get a laugh on their entrance. They are full dress rubes with top hats. There is a little talk and then Bert Howard goes to the piano on stage. He is the only pianist remembered who was willing to leave the instrument as long as another encore was possible. He made way for his partner Monday afternoon and "The Ganzy Twins" dance and burlesque posing brought the offering to a successful conclusion.

SHERMAN, DEFORREST & CO.

Billing—"A Jay Circus."

Class—"B." No. 429. Time—17 minutes.

Seen—American Music Hall, Chicago, Oct. 11, 1910.

Place on Bill—Fifth in Nine Act Show. Number of women, 1; number of men, 4.

Scenery Required—One (6 minutes); Full Stage (11 minutes.) Special.

Remarks—"A Jay Circus" is the heartiest laugh of an exceptionally strong bill at the American Music Hall. It is one of Dan Sherman's prescriptions for the blues and if it don't cure a case of "want-a-laugh" there is no hope. The offering is familiar to laughers. Once seen it cannot be forgotten. Frank Q. Doyle must have seen the act half a dozen times before, but he laughed so much that his obesity is understood. The work of Mabel De Forrest stands out as prominently as that of Dan Sherman. If there is a better straight (man or woman) to be found in vaudeville, the title needs protection.

BURGLAR AND THE BARON.

Billing—Melodramatic Sketch.

Class—"XX." No. 425. Time—18 Minutes.

Seen—Academy, Chicago, Oct. 10, 1910.

Place on Bill—Third in Five-Act Show. Number of men, 2; number of women, 1.

Scenery Required—Interior in Four.

Remarks—This was a "try out" for an act which is without merit. There is no action, no striking originality of plot, nothing to be commended in the work of the players, and not a single point in favor of the offering. It cannot play picture houses successfully for it would not be strong enough to close a show.

STORIES ARE BASELESS SAYS WALTER F. KEEFE

There is nothing to the rumor of the Theater Booking Corporation booking the Interstate circuit. Walter F. Keefe wrote a letter on Tuesday of this week to B. S. Muckenfuss in which he said: "Barney Myers has called attention to the fact that some of the theatrical papers are publishing some stories about our booking the Interstate circuit. These stories are absolutely baseless."

TWO DANDY SHOWS

Both the Majestic and the American Music Hall have fine shows this week. Better bills could hardly be gotten together.

MUSICAL SUFFRAGETTES.

Billing—Musical.

Class—"B." No. 424. Time—19 Minutes.

Seen—Majestic, Chicago, Oct. 10, 1910.

Place on Bill—Seventh in Eleven-Act Show. Number of women, 5.

Scenery Required—Interior in Four.

Remarks—This is a quintet from the Fadettes and includes the drummer, Estelle Churchill. It is likely that Miss Churchill owns this act. She appears to direct it at all times and is the only one of the girls who seems exactly at home on the stage. Miss Churchill plays piano while selections are rendered with violin, cello, cornet, and trombone. Later she takes her place near the drums and plays her traps for "Teddy in Africa" or something of that kind. The music is good. Miss Churchill tells one gag which gets over.

KATE WATSON.

Billing—Singing Comedienne.

Class—"D." No. 421. Time—10 Minutes.

Seen—Kedzie, Chicago, Oct. 7, 1910.

Place on Bill—Second.

Scenery Required—Street in One.

Remarks—Kate Watson formerly starred in the small one-night stands in "A Hoosier Girl." In the last season or two she was seen in vaudeville in an act billed as Gus Cohen, Kate Watson & Co. Miss Watson was the bright spot in the act and she is doing about the same line of work now that she offered in connection with the playlet. She sings, tells stories and recites poetry, all in Sis Hopkins fashion. The act would stand a chance on big bills.

HOWARD & BERNARD.

Billing—Black Face Comedians.

Class—"E." No. 426. Time—16 Minutes.

Seen—Ashland, Chicago, Oct. 10, 1910.

Place on Bill—Opening.

Scenery Required—Street in One.

Remarks—Howard & Bernard played at the Majestic week of August 29. Conroy & LeMaire played at the Majestic week of August 29. Howard & Bernard had no "quarrel scene" in their act on August 29. Conroy & LeMaire had a "quarrel scene" over pinochle, in which Jules Von Tilzer and others in a box became parties. At the Ashland this week Howard & Bernard introduced a "quarrel scene," about twenty-five cents one of them loaned the other to go to a baseball game. A man in front becomes interested and enters into the discussion, as is the case with the Conroy & LeMaire "fuss." The new bit helps the act. The singing also went better at the Ashland than it did at the Majestic.

W. J. MC DERMOTT.

Billing—Monologue.

Class—"B." No. 419. Time—22 Minutes.

Seen—Julian, Chicago, Oct. 6, 1910.

Place on Bill—Next to Closing.

Scenery Required—Street in One.

Remarks—William Morris had heard about Billy McDermott and was in the audience at the second show on Thursday night of last week. McDermott was never in better form. His parodies, which are new and right up to the minute, scored heavily and his talk, appropriate to the hobo character he represents, was well received.

"SCROOGE"

Billing—Adaptation of Dickens' "A Christmas Carol."

Class—"A." No. 428. Time—41 minutes.

Seen—American Music Hall, Chicago, Oct. 11, 1910.

Place on Bill—Headliner. Number of men, 7; number of women, 5.

Scenery Required—Full Stage, Special.

Remarks—Americans were inclined to dislike Charles Dickens for a time owing to his "American tales," which showed up the tobacco chewers on this side of the water in too true a light to be accepted in good nature. That this feeling is forgotten was shown at the American Music Hall Tuesday night when Charles E. Dodsworth made a speech and mentioned the "immortal Dickens" to a round of applause which was equally as sincere as the tribute to the splendid acting of Mr. Dodsworth and the convincing story of the playlet. The volume of applause is seldom equalled in any theater. To touch an audience of the class of that drawn to the Music Hall by a Sunday school story like "A Christmas Carol" is accomplishing something and Mr. Dodsworth and his associates may well feel proud. The playlet deals with the change of heart of the miserly "Scrooge." The ghost of his former partner appears on Xmas eve and through a series of transparencies, with living pictures and dialogue, shows that sentiment has more of a place in the world that "Scrooge" had previously realized. Mr. Dodsworth is a splendid actor. Wallis Clark, who plays the ghost, talks louder than most players, but his is a difficult role, being on the stage a quarter of an hour. It is doubtful if his work could be improved upon.

GUS EDWARDS' SCHOOL BOYS AND GIRLS.

Billing—School Act.

Class—"B." No. 423. Time—31 Minutes.

Seen—Majestic, Chicago, Oct. 10, 1910.

Place on Bill—Fifth in Eleven-Act Show. Number of men, 4; number of women, 5.

Scenery Required—Full Stage (26 minutes); one (5 minutes).

Remarks—There has been some talk regarding the classification of "school acts" previously reviewed. It might be well to state here that this is the only one which has been witnessed which is good enough for big bills. This is the only "school act" seen since this department was opened which had more than one youngster who stood out. Lillian Gonne's personality is sufficient to put this act in a class by itself. Besides her, Gertie Moulton sings well enough to deserve a notice, and the Gordon Brothers dance splendidly. The comedians measure up to any others seen. "Examination Day" was made "Class C." and Harry Field's act was made "Class D."

SALLIE FISHER.

Billing—Singing Comedienne.

Class—"B." No. 422. Time—13 Minutes.

Seen—Majestic, Chicago, Oct. 10, 1910.

Place on Bill—Headliner. Number of men, 1; number of women, 1.

Scenery Required—Velvet Drop in One.

Remarks—The late star of "A Stubborn Cinderella" is now in her second week in vaudeville and naturally proves a strong attraction for the Majestic where "big names" from the legitimate" houses are cards. Had Miss Fisher never been heard of before, her vaudeville offering would be sufficient to bring her into prominence. She was placed "next to closing" where a headliner should be strong enough to go. (Adele Ritchie was seventh when she played the Majestic. Reine Davis was fourth.) Miss Fisher sang three songs Monday afternoon before she left the stage. Her fourth was a "Candy" song. Instead of distributing candy to those in front she gave out flowers. A male pianist accompanied her, the instrument being on stage.

LAURA JEAN LIBBEY.

Billing—"Lovers Once But Strangers Now."

Class—"XX." No. 420. Time—2 Minutes.

Seen—American Music Hall, Chicago, Oct. 7, 1910.

Place on Bill—Headliner.

Scenery Required—Olio in One.

Remarks—Laura Jean Libbey and vaudeville were lovers once but they are parted now. The Music Hall audience kidded the novelist so much that her act had to be cut out. Late in the week she was content to appear and announce that she had come to Chicago to play an act, requiring three people, and that her leading man was ill. She emphasized the fact that she appeared that Mr. Morris might not break faith with the public. There was no one but Miss Libbey in the offering she presented early in the week. It was so ridiculous that it was greeted by cat calls, etc., and cigar and cigaret butts were tossed at her. The audience would leave the theater when she was holding the stage.

THE CLASSIFICATION OF ACTS

(For Guidance of Managers.)

Class "A."—Headline attractions for the largest houses, through the extraordinary merit of the offering, owing to the prominence of the players, or due to the timeliness of the presentation.

Class "B."—Acts suitable for the most pretentious bills in the larger houses. Those in this class are frequently strong headline attractions.

Class "C."—Offerings which have much in their favor for strong bills, and are well suited for responsible places on programs where two shows are given nightly with popular prices prevailing. Many splendid acts appear under this classification.

Class "D."—Acts suited for irresponsible positions on bills where two shows are given nightly at popular prices.

Class "E."—Acts which are believed to be fitted for places on bills in 10 and 20 cent houses. Those appearing under this classification may have the makings of offerings suited for more pretentious bills.

Class "F."—Acts which are fairly good for 10 and 20 cent houses.

Class "G."—Acts which may make good in five and ten-cent houses, but which are hardly adapted for ten and twenty-cent houses, where an effort it made to secure the best of popular priced offerings.

Class "H."—Acts which are mediocre in the cheapest houses.

Class "XX."—Acts which are new, or are seen under circumstances that a classification at that time would be unfair.

NEXT WEEK'S BILLS

Trevett—Gruber's Animals, Cal Stewart, Williams, Thompson & Co., Vera Berliner, The Ahlbergs, James R. Waite & Co., Paul Florus and Nevins & Erwood.

American Music Hall—"Scrooge," "The Futurity Winners," Jimmy Callahan, Maxini and Bobby, Steve Bartle, Byron & Langdon, George Primrose & Co., Harper Smith Trio and Macarte Sisters.

Julian—Williams & Culver, Teed & La Zelle, Mabel McKinley, Frank Bush and Blondelle & Carre.

LAST HALF (Oct. 13-16)

Doyle Houses

Willard—Julian Rose, Larode & Blake, Maddern & Nugent, Juggling Normans, and Hillman & Roberts.

Wilson Avenue—Watermelon Girls, Fred V. Bowers & Co., Veldo Trio, and H. B. Fitzgerald.

Appolo—Anne Blancke & Co., Clifton Allen & Co., Carolina Comedy Four, Billy Browning and Soncrant Brothers.

Crystal—The Wheelers, Trocadoro Quartette, Franklin Gheer & Co., Hilda Gagnee and Musical Bensons.

Garfield—Momo's acrobats, Powell & Wilson, Neil Brodie and Lavere and Palmer.

Lyceum—Ochlman Musical Trio, Smith Brothers, Three Belmont Sisters and Kerner & Brown.

Virginia—Risley & Reme, Patrick & Sanpeer, The Clarks and Roberts Duo.

Sullivan-Considine Houses

Republic—Edney Brothers & Co., Browning & Kellar, Shalier Brothers, Allene Wilson, and Rembrandt.

White Palace—Ward & Stone, Hutch Lusby, Watson & Little, Paul Bauwens and Archie Onri.

Association Houses

Kedzie—Royal Baza Japs, Wilson & Doyle, Alfred Kelcey & Co., Joe Flynn and Moneta Five.

Gaiety (South Chicago)—Harry Fetterer, Elliott & West, McGrath & Yeoman, Vera Berliner and Lafayette—Lamont Co.

Grand—La Grecia, Mazone & Mazone, Curtis Sisters, Carlyle Veaux & Co., and Garden City Trio.

Lyda—Four American Gypsy Girls, Sampson & Douglas, Paul Florus, The Havelocks and Adair & Henney.

Schindler's—Le Clair & Sampson, John and Winnie Hennings, Guise and Crotain Orchestra.

Academy—DeShone's Nine Komedy Kids, Violet Trio, Jeff and Pony and Archie Foulfk.

Morris Houses

President—Felix & Caire, The Sidonias, Tyler & Berton, Walman, and Raymond & Hall.

Linden—Al Gillette and Dog, Hardie Langdon, The Raymonds, Frank Bush and Holeman Brothers.

Buchanan Houses

Verdi—Haas Brothers, Daley & Shewbrook, Thelma DaVerne & Van, Granberry & Lamon and Clayton, Jenkins & Jasper.

Erie—Pete Mack and the Clancy Twins, Wright & Stanley, Steward & Mercer, Clarence Drew and one to fill.

NEW ACTS IN CHICAGO

"The Grafters" at the Bush Temple tonight (Oct. 14.)

Maxini & Bobby at American Music Hall next week.

Steve Bartle at American Music Hall next week.

Macarte Sisters at American Music Hall next week.

Mahatma at the Verdi next week.

H. B. Fitzgerald at the Wilson Avenue Oct. 13-16.

Hilda Gagnee at the Crystal Oct. 13-16.

Kerner & Brown at the Lyceum Oct. 13-16.

HENRY LEE IN HOSPITAL

Word comes from Des Moines, Iowa, that Henry Lee was taken very ill and had to be replaced in the Majestic bill on Tuesday. He was taken to the hospital. Report has it that he may never be able to work again.

REPORTS ON ACTS NOW IN CHICAGO

(E. E. MEREDITH NEWS SERVICE, Room 216, 167 Dearborn St.

Alpines—Opened olio of the Bowery Burlesquers at the Star and Garter; pleased.

Banda Roma—Closing the show at the Trevett; very good.

Bates & Anderson—On second at the Apollo first half; character changes; good.

Battle of San Dago—Closing the show at Sittner's; good.

Bauwens, Paul—On next to closing at Republic first half; stopped show Monday night.

Belles, Four Dancing—On third at Sittner's; good.

Belmars, The—Closed the show at the Bush Temple first half; physical culture; good.

Blancke, Annie & Co.—On third at Apollo first half; "Freckles," a sketch; good.

Brown, Billy—On second at the Trevett; monologue and imitations; well liked.

Brown, Lee & Green—On second in the olio of the Bowery Burlesquers at the Star and Garter; songs and dancings; pleased.

Bunth & Rudd—On second at Sittner's; good.

Byers & Herman—On fourth at the Trevett; acrobatic; good.

Cameron & Toledo—Opened the show first half at the Apollo; singing; pleased.

Carbony & Hodges—Opened the show at the Bush Temple first half; singers and musical; fair.

Carolina Comedy Four—On next to closing at the Virginia first half; good.

Clifford & Burke—On eighth at the Majestic; burnt cork comedians; good.

Cressy & Dayne—On ninth at the Majestic; "Grasping an Opportunity"; very good.

Dalton, Thomas H.—On next to closing at the President the first half; monologue; good.

Donita & Co.—Opened the show at the Sheridan the first half; singing comedienne; liked.

Ergotti and Liliputians—Closed the show at the Sheridan the first half; risley; good.

Feinberg, Nannie & Co.—Closed the show at the Verdi the first half; sketch; good.

Felix & Claire—On third at the President first half; imitations; very good.

Fielding & Carlos—Opening the show at the Trevett; skating; good.

Fields & Lewis—On next to closing at the American Music Hall Monday afternoon; moved to third place; good.

Flynn, Joe—On next to closing at the Ashland first half; monologue; good.

Graham, Donald—On second at the Majestic; Scotch comedian; not applauded Monday afternoon.

Graham's Manikins—On third at the Majestic; a human marionette; good.

Hale, Willie—Opening the show at the American Music Hall; juggling; good.

Hardy, Helen—On third at the Grand the first half; well liked.

Hart, Tony—On fourth at the Academy Monday night; monologue; fair.

Hayes & Wynn—On second at the Ashland first half; song and dance; pleased.

Holman Brothers—Closed the show at the President first half; good.

Jeff and Trick Pony—Opened show at Academy first half; good.

Keim, Adelaide—Closing the show at the Julian; sketch; good.

Lamb, Dorothy & Co.—On fourth at Sittner's, comedy sketch; good.

Leonard, Bessie—On third at the Monroe first half; has a new drop which was not up Monday night; may have been too large to get into the house; good.

Leonards, Two—Opening the show at the Majestic; wire act; liked.

Levere & Palmer—On fourth at the Virginia first half; fair.

Link, Billy—Next to closing at the Bush Temple Wednesday night; put in to strengthen the show; made the hit of the bill.

Lisbons, The—Closed the show at the Academy first half; musical; very fair.

Lopez & Lopez—Closed the show at the Ashland the first half; musical; good, for that house.

Lucas & Co.—On third at the Ashland first half; comedy sketch team; liked.

Lusby, Hutch—On second at the Republic first half, lady of act suffering with ulcerated teeth but offering liked just the same.

Mack, Pete and Clancy Twins—On next to closing at the Verdi first half; pleased.

Macy, Maude Hale & Co.—On fourth at American Music Hall; comedy sketch; good.

Martinettie & Sylvester—Closing the show at the Majestic; acrobatic; very good.

McIntire, Josie—On third at the Bush Temple first half; singing comedienne; did not go very well at that house first show Monday night.

Murphy, Joe & Co.—On next to closing at Apollo first half; songs and talk; fair.

Murray & Lane—On third at the Trevett; operatic sketch; good.

Murrie & Kenny—On next to closing at the Monroe first half; pleased.

Normans, Juggling—Closed the show at the Virginia first half; good.

Oehlman Musical Trio—On second at the Virginia first half; musical; fair.

Onri, Archie—Closed the show at the Republic first half; juggling; good.

Osborn & Co.—Closed the show at the Monroe first half; novelty singing and dancing act; pleased.

Post, John—On second at the Grand the first half; singer; pleased.

Potter-Hartwell Trio—At the Alhambra with "The Big Banner Show"; working double instead of a trio; will return to old act shortly; good.

Pullman Porter Maids—Closing the show at the American Music Hall; good.

Rathskellar Trio—On next to closing at Sittner's; good.

Raymonds, Two—On second at the Monroe first half; travesty; seen at a disadvantage on small stage.

Reid Sisters—On second at the President the first half; singing and dancing; good.

Richards & Romaine—Opened the show at the Verdi first half; acrobatic; pleased.

Roses of Kildare—On fourth at the Majestic; female quartette; very fair.

Russell & Church—On fifth at the Trevett; sister act; making the same big hit as at other W. V. M. A. houses.

Sabel, Josephine—On next to closing at American Music Hall; singing comedienne; not strong enough to follow "Scrooge."

Scheck & D'Arville—Closed the show at the Grand the first half; good.

Schuster & Cole—On second at Haymarket first half; songs and talk; very fair.

Smith Brothers—Opened the show at the Virginia first half; acrobatic; good.

Sousloffs, Les—Closed the show at the American Music Hall Monday afternoon; moved to second place; dancing; good.

Teed & La Zelle—Opened the show at the President first half; Dutch comedy act; fair.

Trout, Arthur—Opening the show at Sittner's; good.

Turners, The—On third at the Virginia first half; songs and talk; fair.

Wantzer & Palmer—On second at the Bush Temple first half; black face sketch; good.

Ward & Curran—On sixth at the Trevett; "The Terrible Judge"; good.

Ward & Stone—Opened the show at the Republic first half; dancers; pleased.

Watermelon Girl—Closed the show at Apollo first half; good.

Watson & Little—On third at the Republic the first half of the week; singing sketch; pleased.

Wild, Al. H.—On second at the Sheridan the first half; comedian; good.

Williams, Thompson & Co.—On third at the Sheridan the first half; good.

White, Charlie—Opened the show at the Monroe first half; character songs; liked.

Wright & Stanley—On second at the Verdi first half; liked.

Zobedie, Fred—Opening the show at the Julian; hand balancing; good.

Zeno & Mandel—On third at the Verdi first half; good.

IN CHICAGO THEATERS

Academy—The lower floor and the balcony were well filled Monday night. The gallery was not opened. Abe Jacobs is now managing that house.

American Music Hall—Elbert Hubbard, who comes to the Majestic, is advertised on the program of the opposition house, on page two, not counting the cover.

Hughes—The Hughes and West Madison and Harlem, opened last week, playing five acts secured through the W. K. Buchanan agency.

Jefferson—the house is dark. Vaudeville was discontinued after last Sunday night.

Le Grande—The Le Grande, on the North side, will open shortly with vaudeville.

Majestic—Elbert Hubbard returns to the popular Monroe street theater next week.

Sittner's—The Monday night business was the biggest in the history of the house.

Sheridan—Splendid bills are being seen at that house, arranged by the W. V. M. A.

Virginia—The Madison street entrance will not be ready before Jan. 1.

Willard—The new house is located at 51st street and Calumet avenue.

Wilson Avenue—Sherman, De Forrest & Co., and "The Operator" will be seen at the Wilson Avenue next week.

STOCK FOR VAUDEVILLE IN ELMIRA THEATER

Elmira, N. Y., Oct. 12.—Temporarily at least, vaudeville is off at the Mozart theater, the vaudeville house erected two years ago by Edward Mozart and the White Rats. A strong stock company has been installed, headed by Emily Smiley and Allen Holuber, and productions will be offered at popular prices.

PLAZA AND SITTNER'S LINING UP FOR BATTLE.

The vaudeville war starts next Monday. The Plaza, formerly The Comedy, opens on that date. The bill is not announced. W. S. Buttefield stated Wednesday that it would be a "good" show. Eddie Hayman is booking it. The bills announce matters of interest to theatergoers rather than naming the acts. In the meantime Sittner's bill is booked. Van's Minstrels and Lee Boggs & Co. are the only acts known to be booked for that house next week. The entire bill has been arranged, however.

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Playing W. V. M. A. Time

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MANAGEMENT HARRY ASKIN

BIGGER SUCCESS THAN EVER
Mollie Williams
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An Animal Act That is a Trouble to No One
DUNBAR'S GOAT CIRCUS
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NOW PLAYING for W. V. M. A.
LACEY SAMPSON
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THE IRISH MILLIONAIRES
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2 REAL Singing, Dancing and Talking Comedians
WARDROBE UNEXCELLED
Neat and Refined in One

SOMERS & STORKE
PRESENTING
JACKSON'S HONEYMOON

Extra—AI Edition
Thomas H. Dalton
Editor of "The Daffyville News"

"Ten Minutes on Main Street"
BERT TURNER
Juggling Pantomime Novelty
Now Playing Western Vaudeville Time

Re-engagement over the Sullivan & Considine Circuit
PELHAM HYPNOTIC SCIENTIST
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"NUMBER 44"
A DRAMATIC RAILROAD PLAYLET
By LANGDON McCORMACK
Special Feature—SULLIVAN & CONSIDINE CIRCUIT
DIRECTION FRANK BOHM, 1547 Broadway, New York City

ALICE YORKE
In "The Sweetest Girl in Paris"
At the La Salle Theater

TO THE "PINNIES" AND THE PANTS

KID ACTORS BY W. T. GENTZ A TRIBUTE

Influenced by the particularly attractive reproduction on the cover page of The Show World last week of a group of "Kid Actors," W. T. Gentz, has contributed the following interesting narrative and tribute; Mr. Gentz has had made theatrical connections, being especially well known in the field of grand opera and concert; he is at present the managing editor of the American Tourist:

THE mood of the play-goer on a particular night may not be of a sort that causes him to lend wholehearted attention to the heroics of a fiery melodramatic star no more than to the subtleties of a real artist of methods eloquent and gripping only through their innate naturalness.

It may no more prompt him to unbend "from the taciturnity and grumpiness inbred in a day of "one-thing-after-another" duties than the gay processionals of customarily bespangled choristers and the antics of much muscularly-exercised comedians (whom his mood of the night may even inspire him to wish exorcised).

But where all these various characters of stage life, of methods conventional or unconventional, burlesque—aye, or legitimate, fail to rouse him out of the lethargy of an ennuied existence, there always is, and ever shall be, as long as time and theatricals endure, one ramification of stage personality which unfailingly brings him to.

It is the child performer.

Because of the artistic genius of Photographer Gross The Show World is enabled to give its readers, on its title page, a glimpse into the "heaven" of a married state as transferred to the stage for the warming of the soul and the stirring of the best impulses of those doomed by untoward circumstance to a life barren of those sweets.

Always is the "kid" actress or actor, whether clad in pinafores or pantaloons, a "nightie" or a nainsook, or yet a cambric or a quilt, certain to arouse a response of sympathetic appreciation, to bring to our consciousness a delight almost akin to the warmth of a divine sunshine in the soul, a benediction of the heart.

The eyes are blessed in watching their mimic gambols—mimic, yet real, for they are an exposition of their actual natures, transcending all the finesse of art-technique and histrionic tradition in that they obviate a simulation which may perhaps never be without a note of artificiality, even though unconsciously introduced by the impersonator of characters unlike his real self. And a tender light—sometimes a happy tear—comes into the eyes of said spectators, a tribute mute, but greater than the wildest applause—to the worth and power for good of these little flesh-and-blood manikins of the stage world.

Verily, we can be children only once but we can never quite forget that happy period—hence, the universal appeal inherent in children of the stage.

The Show World presents the likenesses of seven of these miniature entertainers whose achievements have made them so generally known and applauded.

First of all is Master Gabriel, mixer of mischief and mannerliness in the assumption of roles such as "Buster Brown" and "Little Nemo," those classics of childhood and favorite reminiscent-joggers of those forever past the blissful irresponsibilities of adolescence. Whoever hasn't felt impelled to see little Gabriel in his delightful "kid" delineations has a lack of the rich, red blood that spells the enthusiasm of youth, which one must never lose, regardless of years, to have been the better for having lived.

Will Archie—there, what's the use of writing further! How can one ever forget him in that masterpiece of exuberance, the stable-boy in Lilian Russell's late medium for the expression of her so audible beauty of face, form, and fashion, "Wildfire"! It is a prt which, with the all-essential co-operation of a wise stage manager, he has chiselled into a perfect and lasting cameo, a not-to-be-forgotten contribution to the creations of the stage.

Lottie Manthey is America's greatest child actress of a tongue which Hedwig Reicher, Margarethe Olly and Madame Kaelrad call their native own, but, like these German-bred reinforcements to our depleted dramatic front ranks, she has adopted the English language as the vehicle for future histrionical and musical outpourings of her ambitious little artistic soul. She was one of the principals last season of the Viennese Opera Company, a superb German singing organization which enjoyed a record "house-warming" run at the new Ziegfeld theater, presenting "The Merry Widow," Lehar's really most melodic masterpiece, and "Der Rastelbinder" (dubbed in English as "The Mousetrap Peddler").

She sang and played a dominant first-act heroine, Suzu, in which her work ran the gamut of childish romance to the tears (and most realistic and contagious ones) of a parting with a sweetheart whom ambition leads from the rusticity of his simple village home to the bustle of big Vienna.

Her triumph was so pronounced that she came to be known among the members of her company as "Suzu" Manthey.

At present she is playing "kid" parts, in pantomine and dance, with the first road production of the former Chicago, New York and Boston success, "The Broken Idol." She is slated for a captivating child role in an early spring production at the Whitney.

Several years ago at Hamburg, Germany, Miss Lottie was awarded a gold medal by the competition board of a great international dancing tournament as being "the cleverest child dancer of the world," as the inscription on the medal put it.

Gretchen Hartmann, a Chicago actress of tender years and marvelous talents, has been a miniature heroine not only in drama, but in law as well. It was Gretchen Hartmann's appearance in "Mary Jane's Pa" at the Chicago opera house last autumn that precipitated a battle between theatrical interests and the courts, who saw a violation of the child labor law in little Gretchen's appearance behind the footlights. Through foresight and a resort to a technicality the mother of Miss Hartmann and her employers frustrated the courts in their endeavor to have the little actress removed from the cast. It was shown on the contract for her engagement that she shared in the profits, hence was part owner of the show. No more could she be ousted, it was claimed, than could a baby be denied a right to its cradle, carrying out the comparison on a strictly juvenile line.

It further was made evident to His Honor that Gretchen had the services of a private tutor and altogether benefited more thoroughly in an educational way through her association with the stage than would otherwise be possible. And Gretchen kept on playing, much to her and everybody else's delight.

Reine Graw is remembered for her prettiness and proper precosity in a little part in "Polly of the Circus." Mabel Talliaferro's "hit" of a couple of seasons ago. Daphne Pollard, a diminutive comic opera singer of fame on the Pacific Coast, who is now in vaudeville; Rena Riano, a clever mimic, also in vaudeville, and Beulah Poynter, once famous as "Little Lord Fontleroy" and now rapidly developing into an emotional actress of renown, are other "kid actors" shown.

Then there is Ethel Downie and Paul Paulus, also come within Chicago's perspective as juvenile performers of splendid attainments and even more splendid possibilities, although, let us hope the years will not unlearn them the childish grace now theirs for the affected ingenueism which is the best substitute offered us by those grown more sophisticated in thought—years apart from mental attitude could not in the average span of a career influence sincerity of delineation.

As childhood is poetry, so these lines could not be brought to an end more aptly than by making their finis a lyric thought. Here is a toast to the "toodles boys" and "pinny girls" of our calcium-rimmed fairyland:

More priceless gifts than can bestow
The mightiness of Bernhardt,
More lasting manna for the heart
Than quips like to champagne
aglow,

Are the pinnys and the pants
Of the kids that nimbly prance—
Play the game of the Big Chance
Where the "spots" their charms
enhance.

More potent for their simple part
In effacing lines of care,
Warming hearts that need repair
Than all the wizardy of Art.

Oh, the Manthey of the dance
And the Gabriel of romance
Surely heed what He decreed:
A little child shall play the "Lead"!

"THE MILLIONAIRE KID" HIT AT THE NATIONAL

Raymond Paine and Sue Marshall Have Leading Roles in the Kilroy-Britton Show Now in Chicago.

"The Millionaire Kid" opened in the south and many words of praise have reached Chicago of the newest Kilroy-Britton show. Chicago gets its first glance at the production this week and capacity business at the National Sunday, together with the reception of the play, indicates that the combination of melodrama and musical comedy will prove the same record breaking success here that it did south.

"The Millionaire Kid" is one of those 1910 combinations of drama, scenic effects, and musical comedy. None of the three are neglected. There is sufficient plot for melodramatic complications, a racing auto which stops a train and secures a kidnapped girl for scenic effect, and a half a dozen numbers which reflect credit on musical organizations playing at higher prices.

It must be difficult to find people for the leading roles of such plays. Will Kilroy has been fortunate in securing Raymond Pine as star. He has had sufficient stock experience to be at home in the "acting" scenes and a more pleasing chap when it comes to leading numbers and singing solos and duets is rarely encountered. Sue Marshall works opposite him and is equally good in both lines of work. Her role is that of a Gypsy girl who does not learn until the play is half over that she comes of good family and is the social equal of "The Millionaire Kid." She is a winsome little woman, attractive and capable. The supporting company is satisfactory. Lottie Emmons stands out most prominently. She has a "heavy" role although the audience does not discover it until the third act. During the first half of the show she is a musical comedy leading woman, wearing beautiful gowns, with a stunning appearance and a delightful personality. There is no reason why a "heavy" woman should be unattractive. Miss Emmons remains charming when shown up in another light, owing to the demands of her role.

Chauncey Cousland as the father of "The Millionaire Kid" has a rather difficult role which he plays nicely. He does not know how to swear artistically and this mars the smooth running of the first and seconds acts. In the last half of the play his profanity sounds better. Matthew Kohler as the principal villain plays his role acceptably. Oswald Jackson as an assistant villain is too effeminate to be convincing. When Sue Marshall has a line in which she speaks of him as "an imitation of a man" it is a big laugh which does not help the performance. The audience must laugh with a player and not at him. Janet Carew as mother of the gypsy girl, who wins the heart of the rich boy, is satisfactory at all times.

The show has a Chicago interest from the fact that the "Windy City" is compared during its action with New York, and Chicago always gets the best of it.

"PATSY" LORENA DIES AT LOS ANGELES HOME

Miss Mabel Lorena, familiarly known as "Patsy," died at her home in Los Angeles Saturday morning, October 8. Miss Lorena was for years a member of the famous Davè Fields and Joe Howard companies at the LaSalle theater, Chicago. Miss Lorena also played the part of "Patsy" in the "Tenderfoot," and was with Richard Carle for several seasons, her last engagement being in the "Spring Chicken," at Daly's theater, New York.

Miss Lorena's sisters, Florence Cordella and Miss Mira Phelan and her mother, Mrs. Mira Nelson, survive her. In private life Miss Lorena was the wife of Dr. J. H. Thompkins, of Los Angeles.

CHARLES GILBERT, TENOR, DIES SUDDENLY

New York, Oct. 12.—Charles Gilbert, the famous French baritone of the Metropolitan Opera House died suddenly last night in the Hotel Gregerian. He was to have originated one of the roles in the new opera by Puccini, "The Girl of the Golden West." The part is said to have suited his splendid gifts as actor and artist, and it was expected that he would add another to his long list of triumphs in grand opera.

And, talking about the Show World, if you will sit up and take notice, you will find that it is being read by about every one in the theatrical game, and that is going some.

RABID REFORMERS AFTER MOVING PICTURE SHOWS

Their Abolition Advocated at International Humane Congress.

Washington, Oct. 12.—Moving pictures of the pernicious kind are to be suppressed if the International Humane Congress in session here can exert sufficient influence. The harmful effect of many films now being displayed was discussed at considerable length by the congress today, and the decision was reached that, for the protection of the young, a strict censorship should be conducted by every city to eliminate the vicious and immoral pictures. Violations should be subject to a heavy penalty, the offenses being against the child and therefore to be tried in the juvenile court.

Several speakers advocated the abolition of moving-picture theaters. Some of the foreign delegates opposed the moving pictures on the grounds that their nations and costumes were maligned by inaccurate films.

The congress committed itself to a propaganda which if successful will result in better fire protection, better ventilation and better pictures at moving-picture shows and the exclusion of children from such exhibitions unless accompanied by parents or adults.

CHICAGO UNION MUSICIANS TAKE ISSUE WITH DIPPEL

Grand opera for Chicago seems destined to have its troubles.

In reply to the claim of the Chicago union that the orchestra is not constituted in accordance with the agreement entered into last Spring, General manager Dippel has issued a statement to the public presenting his side of the controversy.

"The nucleus of the whole matter," says Mr. Dippel, "is the quality of the orchestra which is to give Chicago opera music second to none in the world.

"To obtain the best results it was absolutely necessary to gather the best elements, and no money or effort was spared to attain this end. The orchestra will cost $150,000 for the period of five months.

"The orchestra divides its time between Philadelphia and Chicago, and the men have been chosen from both cities as well as from New York. Twenty-five Chicago men have been engaged, besides Mr. Leopold Kramer as concertmaster and Mr. Rosenbecker as leader of the second violins. There will also be a stage band and extra men, which will be drawn from Chicago during the period the orchestra is playing here.

"The orchestra consists only of members of the American Federation of Musicians."

"REFORMERS" LOSE OUT ON "THE GIRL IN THE TAXI"

(Special to the Show World.)

Dubuque, Iowa, Oct. 12.—"Reformers" who were after "The Girl in the Taxi," for what they called an indecent and immoral performance, failed in their determined efforts to suppress the show. Their argument against it was that it had been condemned in other cities.

"The Girl of My Dreams" was a big hit here and will play a quick return engagement, appearing at the same house Oct. 22.

Call of Stage Too Strong

Bloomington, Ill., Oct. 12.—Richard Mueller, a drum major, has filed suit for divorce alleging that his wife, Mabel Harte Mueller, an actress, deserted him to return to the stage after eight years of married life.

'TAINT TRUE—WOT!

You can Phil Nash but can't Josh Daly.—Thomas J. Gray in Dramatic Mirror.

You May Paige Smith and Doc Steiner but you can't Reed Albee—Billy Gould in Variety.

You can Pat Casey and you can't make Felix Reich—Thomas J. Gray in Dramatic Mirror.

You can Kerry Meagher but you can't make Charlie Bray—Thomas H. Dalton in "The Daffyville News."

Some one came to the boxoffice at the Lyric—so says Milton Kusel—on October 4, which, by the way, is the Jewish New Year, and asked if a certain pass was good. "Certainly it is," said Mr. Kusel. "Why do you ask?" "Well, it says 'Not good on Saturdays, Sundays and holidays,'" replied the pass holder. And then Mr. Kusel recalled the fact that it was the 5671st year in the Hebraic calendar.

MAJOR GORDON W. LILLIE PLEASANTLY SURPRISED

Presentation of Silver Service by Combined Membership of Two Bills Show a Notable Event

Great Falls, Mont., on August 31 was the scene of one of the most interesting events in the history of tented shows. At the instigation of Johnny Baker, all members of the Buffalo Bill-Pawnee Bill Show reported in the big show tent after the matinee apparently for the purpose of having a group photograph made. Hundreds of chairs were arranged on elevations with a larger elevation in the center upon which were grouped Colonel Cody, Major Lillie, and the members of the executive staff. A camera sitting in the foreground completed the illusion. After everyone had been properly placed, Billy Sweeney's band rendered a short selection at the conclusion of which Colonel Cody arose in a most fitting manner, congratulated Major and Mrs. Lillie on the twenty-fifth anniversary of their marriage, and on behalf of the members of the combined shows, presented them with a magnificent solid silver service, which had been made for the occasion by Tiffany & Co. of New York City, N. Y. This presentation was made possible by the contributions from practically every member of the Wild West and Far East and illustrates to a greater degree than can be described, the affection and esteem in which Major and Mrs. Lillie are held by the many people connected with them.

The importance of this event cannot be over-estimated when one takes in the consideration of the fact that it has cemented for time ever more, the sentiment and loyalty of the various people, and has done away with any factional feeling that may have existed among the employees of the two shows long heretofore.

(Continued from page 3.)

which the state laws have fixed. Last season the Buffalo Bill show got by with the payment of an exhibition license, the supreme court holding that the performance was merely an exhibition and not a circus and compelling the refunding of a portion of the amusement license which had been collected. There is to be none of that this season, says Capt. "Bill."

The watch-dog of the revenue treasury is also cautioning his associates to look out for the ruses which the circus used last season to avoid the payment of the high license when they announced that they would charge fifty cents admission and forty-nine cents for a reserved seat and would give but one performance during the day—a continuous performance from 2 o'clock in the afternoon until about 10 o'clock at night. The license law provides for the payment of a sum of money based upon the total admission price and a license for each performance. Capt. "Bill" says he cannot charge the high license if the circus people actually hold to their total admission price of ninety-nine cents instead of a dollar, but that he will collect the high license if they refuse to give back the penny change which would be coming from a dollar bill, the price charged in other states. He also says that if the circus people refuse to honor the same ticket in both the afternoon and evening they are manifestly giving two performances and he will collect on that basis.

WITH THE CIRCUSES IN THE LONE STAR STATE

(Special to The Show World.)

Houston, Tex., Oct. 11.—In spite of rain yesterday the Barnum & Bailey show played to two capacity audiences. Today Sells-Floto turned them away at both matinee and night performances.

Galveston, Tex., Oct. 10.—It rained hard here all day today, but Sells-Floto found it good circus weather. They had a fair matinee and a turn-away at night. Dode Fiske, proprietor of the Dode Disk show, General Agent Tarkington, of the same organization, and Sam McCracken, general representative for the Ringling Brothers, were visitors to the Sells-Floto show as was also General Agent Noyes, of the Patterson Carnival Company.

CIRCUS WOMAN IMPRISONED FOR SHOOTING PEEPER

Mrs. Jennie Malir, who shot and killed a man for looking through a hole in her dressing tent of the Norris & Rowe circus last May, was taken to the women's prison at Indianapolis recently to begin to serve her sentence of two to fourteen years.

Bill Hart, for many years identified with the Wallace Shows, and now in the hotel business at Peru, Indiana, renewed acquaintances in Chicago Wednesday.

Spooner Players Wed.

Arthur B. Jennings and Grace Beebe, of the Cecil Spooner company, were married by the Rev. S. R. Frasier, October 3, at Youngstown, Ohio.

SELLS-FLOTO PLAYING AGAINST STRONG OPPOSITION

Towns in Texas Literally Obliterated with Barnum & Bailey and Two Bills Paper.

Waco, Tex., Monday Oct. 3.—Sunday was hot as usual and those who were fortunate enough to secure rooms at the Natatorium hotel, enjoyed the sulphur plunge bath—an exceptional pleasure, especially for good swimmers. Manager Hutchinson, who had been ahead a few days, is back today, as also are Ed. C. Warner and wife. H. H. Tammen, John Morgan, and Vay Hampton are here. They made a thorough inspection of the whole show yesterday, and were pleased with the excellent condition of everything. Today opened cloudy, and it rained quite hard until nine o'clock, then cleared up nicely. Parade out on usual time. Matinee business light, but we packed them tonight in the face of extreme opposition. Barnum & Bailey only two days behind us, and Two Bills November 9. Never saw so much paper up in one town in my life; not an inch of space uncovered. We are all looking forward with pleasant anticipation to the big day in Austin and that is the sole topic of conversation now from the dressing room to the front door. Haul short tonight and, notwithstanding the fact that McFarland held the side-show for the "come-out," we were loaded shortly after midnight.

Temple, Tex., Tuesday, Oct. 4.—Barnum & Bailey October 6 and Two Bills November 8 again literally plastered the town with their paper, and as we have a fair showing also, one can only imagine the appearance of things. Rain set in early again, but same as yesterday, cleared up by parade time. Good crowd on the downtown streets, notwithstanding the fact that very few farmers were in town. Business about the same as yesterday. Light matinee and big night house. Long run tonight. Everybody stayed on the lot, and seat-plank, stringers, and quarter poles fairly flew through the air. First section left at 11:25. Second followed close behind. That is going some.

Messrs. Tammen and Morgan ran down to San Antonio to make final arrangements for this troupe, which plays there October 6.

San Marcas, Tex., Wednesday, Oct. 5.—Long run made nicely, without mishap, and we were in and up early. Weather as usual, hot, and the long walk to the lot brought the perspiration out in streams. Bad run-away on parade. A big bay team, attached to a surrey full of negroes, took fright as the parade was passing, and did some fine running, until the off horse fell. A young white boy was caught under the falling horse, and seriously injured. Did not hear of his condition tonight. Loaded early. Big town tomorrow.

San Antonio, Tex., Thursday, Oct. 6.—In early, but long haul made everybody hustle to get parade out on time. Barnum & Bailey again only two days behind us and the big town is literally covered with paper. Col. Davis, an old time press agent, and known by thousands of show folks, was very much in evidence around the lot all day. Poor Bert Leon, paralyzed and blind, was wheeled on the lot in an invalid chair. He spent a pleasant day with many old friends. To see him now, one can scarcely believe that he was as active as any one of us only a few years since. Immense crowd on parade and we played to capacity matinee and big turn away tonight. Too bad our tent isn't twice as large on occasions like this one tonight. Owing to long haul and opposition tomorrow, the night performance started promptly at 8 o'clock, out shortly after 9:30. Everybody stayed on the lot and tore down in jig time, first section left at 12 o'clock, second followed close behind. This is almost a record, considering the 2½-mile haul.

Austin, Tex., Friday, Oct. 7.—The biggest day of the year, as we are day and date with the Barnum & Bailey show. Never saw so many show folks in one town at the same time in my whole life. It was a gala day for us all, and talk about crowds! Well, one simply had to push to get a foot in any part of the main street, and business was big for us at both performances, same being reported of the other show. Park Prentiss and band entertained Fred Jewell and band in our cook house for 5 o'clock dinner. George Dynan concluded to make this his farewell 1910 meal, and certainly deserves a world of credit, for it was voted by all to be the finest meal ever spread in a circus cook tent. Artistically, it was beautiful. Tables laden with punch bowls, celery, olives, nuts, cake, pie, etc., set around urns of ferns and flowers then the menu! Well, it simply took our breath away. Col. Franklin entertained the Interstate Commerce Commission at the staff table, and all were loud in their praise of the spread. The band boys declared it was the most agreeable hour they had spent in their whole circus experience. Between shows the performers and musicians passed the time looking over the two outfits. The Davenports had a family reunion. Stick and wife with our show, Orrin, wife and May with Barnum & Bailey. First section was loaded before 11 o'clock and pulled out at once, in order to give room for the Barnum & Bailey show to finish loading and this allowed only time enough for a hand shake and quick good-bye by the members of both shows. A gala day to be sure. H. H. Tammen, was seen and photographed, talking to John and Otto Ringling. In fact, they sat together during the matinee performance and seemed to be on friendly terms.

Brenham, Tex., Saturday, Oct. 8.—The ninety-four miles was made in excellent time, and the show unloaded and on the lot by 9 o'clock. Parade out at 11. This is a real German town and everything wide open in consequence. Immense crowds on the street, and we played to a packed tent this afternoon and good house tonight. Weather beautiful as the recent "norther" has cooled the atmosphere nicely. Changed to the Santa Fe tonight. Loaded by midnight and off for the Gulf City, Galveston. Opposition light, as Two Bills are not here until November 5.

Sunday, Galveston. Arrived at 8:30. Slight rain all day. Nearly everybody took in the moving pictures showing the Buffalo Bill show in action. Quite interesting as most of the participants are familiar to us all. Only two weeks more and the season 1910 will be a thing of the past.—**Stewart.**

AERIAL FOSTERS SUE FOREPAUGH-SELLS SHOW

The Aerial Fosters, or Foster and Ruth Glasscock, have entered suit against the Adam Forepaugh and Sells Bros. shows, Al Ringling, manager, at Omaha, Neb., in three cases, one being a replevin suit for their baggage, which they replevied at Omaha, September 19, 1910, and one a suit for salary, and the other a damage suit. The replevin suit has been continued until October 22, at 9 a. m., the suit for salary and damages until October 24 at 9 a. m. Attorneys Hall and Stout are representing the Ringling Brothers and Attorney J. M. Macfarland of Omaha is representing the Aerial Fosters. The above suits will all come off at Omaha, Neb., on the above dates.

PREPARING FOR FAIR IN MONTGOMERY, ALA.

Montgomery, Ala., Oct. 12.—The Alabama Agricultural & Industrial Exposition will begin on the 19th. Very little interest is manifested in the enterprise locally, however, many of the people from the rural districts will no doubt be present during the fair.

The United Booking Association, of Chicago will send the United Fair Attractions to play. The feature shows are expected to be: W. D. Ament's Plantation, Ruth Grey, Charlie Hamilton's World Wonders, Courtney's Idaho, and the great painting, "The Shadow of the Cross." Many more attractions will be here, all coming direct from the Alabama State Fair that is now in progress in Birmingham, Ala.

PRINCESS IN ST. PAUL SHOWING DIETZ PICTURES

St. Paul, Minn., Oct. 12.—The Princess theater, St. Paul, Minn., was the first in the field with the Deitz pictures, showing a complete set of views of the Deitz family at Cameron Dam, together with other views of the dam and village of Winter, Wis., the seat of war, during the excitement of the raid on the Deitz family by the Sheriff's deputies.

Manager Dimpsey secured the first set of views made and they draw enormous business to the Princess theater.

Mr. Dimpsey has made Myra Deitz an offer for her appearance in vaudeville. Miss Deitz is the young lady who was shot by the Sheriff's deputies.

Close Season With Two Bills Car.

Walter Becker, Maurice Coughlin, George E. Jackson, Charles Edwards, Daniel Hackett, and "Kid" Ellington arrived in Chicago Tuesday, October 4, from Little Rock, Ark., where the opposition car of the Two Bills show closed its season. Coughlin will stay in Chicago. Ellington has gone to St. Paul. Robert Sherman, also with the crew, has gone to Houston, Tex., to fill the No-t-su-oh carnival.

THE SHOW WORLD

Entered as second-class matter, June 25, 1907, at the Postoffice at Chicago, Illinois, under the act of Congress of March 3, 1879.

The Show World Publishing Co.

GRAND OPERA HOUSE BUILDING
EIGHTY-SEVEN SOUTH CLARK STREET
CHICAGO

LONG DISTANCE TELEPHONE
CENTRAL 1577

Cable Address (Registered) "Showorld"

WARREN A. PATRICK
Managing Editor.

ADVERTISING RATES

Fifteen cents per agate line. Fourteen lines to the inch. Fifty inches to the page.
Last advertising forms close Wednesday at midnight.

SUBSCRIPTIONS
(Payable in advance.)

Two dollars and fifty cents the year. Delivered anywhere on earth.
On sale at all news stands, five cents the copy.
Dealers send orders through your news company.
Western News Company, general distributors.

All unsolicited manuscripts, articles, letters and pictures sent to "The Show World" are sent at the owner's risk, and The Show World Publishing Company expressly repudiates any liability or responsibility for their safe custody or return.

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October 15, 1910

The Show World can take care of rush advertising up until 10 a. m. Thursday.

Advertisers who are late with their copy will find the Night Lettergrams of either of the telegraph companies an inexpensive and convenient way of getting their matter to the office of publication.

Address SHOW WORLD PUBLISHING COMPANY, GRAND OPERA HOUSE BUILDING, CHICAGO, ILL.

It might be good press agent work to get the bombers to toss one of their effective explosives near the Lyric during the run of "The Gamblers."

The independents seem particularly elated over the announcement that "Ben Hur" is to be seen over open door time this year. Back files of those papers which have been for the open door, would show that this particular play has been called all sorts of names by anti-syndicate writers. But time works many changes, you know.

There are signs apparent that this season, like many others is going to be a very bad one for poor and mediocre attractions. Promoters and producers will please take notice.

The writers and publishers of nasty songs are beginning to wriggle under the pen of C. P. McDonald in a manner that is most delightful to witness.

Now is the time to begin to think about getting in on the ground floor in the Christmas number of The Show World. Better hasten.

Dramatic attractions come and dramatic attractions go, but little old vaudeville goes right along all the time, and the going seems pretty good too, at that.

We have had our Laura Jean Libby with her interpretation of the immortal affliction, and now we await with some little impatience the advent of Ella Wheeler Wilcox with a few of her poems of passion.

Won by a Neck.
(Variety.)
Laura will stay in the bill all week.

Has Been Printing Stale News.
(The Billboard.)
No item of stale news will HENCEFORTH be allowed a place in our columns.

Better Than American Music Hall?
(Chicago Journal.)
A bill at the Majestic theater this week that is so good that no better vaudeville entertainment has been given in Chicago this season.

The Christmas Number of the SHOW WORLD will be Issued Saturday, Dec. 24. Last Forms for Big Special Issue Close Wednesday, Dec. 21.

There was once a time when "Does advertising pay" was a question. The question now is as antiquated as some of the jokes one hears uncorked on stages trod by the unprogressives. Fortunes in the commercial field made by the boosting of products which were scarcely mediocre upon their beginning and national reputations established by performers who were scarcely "getting by" and needed time to develop their ability have answered this question once and for all. Advertising has always paid and these days no man who is honest with himself holds any other opinion.

The spectacular growth of the amusement business in all of its departments within recent years has brought about a state of affairs which makes this call to advertise one which cannot be ignored by the performer, the manager, or the producer who hopes to keep up with the times. The plenitude of entertainments and entertainers whether these entertainers be back of the footlights or stationed at the theater door, makes the rule to "the survival of the fittest" apply in the show business as it never has before—and,moreover, there is no room for the individual who is satisfied to merely survive.

While the call to advertise is strong for people in all departments of amusement activity, it may be said that it is especially strong for those who have chosen vaudeville as their field of endeavor; attention called to the necessity of publicity in this department will at once suggest to workers in other lines the reason that they should be constantly in the public eye.

When moving pictures came into such vogue a few years ago, theaters were built everywhere to satisfy a public demand for this kind of entertainment. Soon these theaters began to combine vaudeville with their motophotography programs and the success of the scheme was at once made apparent. More theaters were built and more attention was paid to the vaudeville. Today, whether it is or is not true that moving pictures are losing their old-time power to please, it is certainly true that there are more theaters offering vaudeville at the cheaper prices than there has ever been before. Talent for these theaters is supplied, for the most part, by managers' representatives who are acquainted, in a measure at least, with the kind of entertainment which is provided by the various performers.

A house manager wants the best talent that his money can command but he doesn't know how to get it. All acts, until he has seen them, look alike to him. Bill Jones has no more prestige than Jim Smith. When he has once seen an act and has noticed the impression it has made with his patrons he often wishes that he had known of it before. Bill Jones and Jim Smith were sent to him for the same salary but Jones pleased and Smith was a frost. If, this manager had heard of Bill Jones before, he would never had accepted Jim Smith. A live manager doesn't take just everything that is offered him. He's looking for the Bill Joneses—and the Bill Joneses these days are the boys who are advertising. Their advertisements say they are good and the fact that a performer himself says he is good works a two-fold benefit: It makes the performer try harder to live up to the character he has given himself and it influences both managers and the general public in his favor by suggestion—a power which is being recognized more and more every day in all walks of life.

The Show World is already helping a lot of Bill Joneses to success. It has already been the means of establishing many performers. Its columns are open to help all other performers who are sufficiently interested to help themselves. In the comparatively near future this paper will send from its presses another of those Christmas editions for which it has become justly famous. There could be no more fitting time for aspiring artists to break into the ranks of the elect than this time. Capable performers—the ones that get the money for themselves and the men who employ them—will be represented in this issue and the issue will be used as a catalogue of "good things" by managers in every corner of the country. Space for the issue is already being reserved.

Blame It on the Show Girl.

The props have been yanked from under the throne of Portugal and poor little King Manuel has fled, leaving his crown behind him. No sooner had the news been flashed around the world the whole trouble was blamed on Mlle. Gaby Deslys, a dancer. And so it goes. No matter what happens, the show people are blamed. If a young millionaire goes to the demnition bow-wows, the stage is blamed. At once some actress or near-actress is drawn into the affair, and the whole world gapes with open mouth, and sends up a sneering remark about the people who tread the footlighted boards.

Just because King Manuel was fond of Mlle. Deslys, some one,—and it may have been a press agent—dragged her name in. Then the paragraphers and the cartoonists got busy, and the fun was on. One Chicago cartoonist pictured the dancer in the act of kicking the crown from the king's head. No doubt this wide publicity will be of great profit to the dancer mentioned, but it will not redound to the honor and glory of the stage. When Mabelle Gilman drew the spotlight to herself on account of her connection with Corey, she added another chapter in the story of the show girl, and now we have the history of Lina Cavalieri and "Bob" Chanler, to interest us from day to day.

The public prints have been full of the story and it has been rather interesting reading too, but her actions in the matter have not added any dignity to the stage, or to the profession of acting. Evelyn Thaw and her story is known to the world, and there are those who lay the blame for the downfall of Harry Thaw to her door. Be that as it may, the stage is blamed for much of the deviltry of our modern times, and there seems to be no help for it. Every young woman, no matter what connection she may have with the stage is dubbed an "actress" in the public prints. She may be the humblest of performers, but as soon as a breath of scandal attaches to her name, she is immediately rushed into print as an "actress," and thus the world gets the idea that all actresses are of evil tendencies.

The trouble is, that the stage is in the limelight all the time, and the people on it, are always under the glaring calcium. Because a king knows a dancer, she gets the blame for a revolution. Because a sportive young millionaire insists upon sowing wild oats, some show girl gets the blame. It is the penalty of publicity, and the moral is, that an actress should be careful of her associates.

Show girls should avoid young millionaires as they would pestilences. It will not do for a dancer to know a king.

Demand for Shows.

"You can book any kind of a show in the one nights," remarked a well known manager this week. "There is such an urgent need for attractions that nothing is too bad to get time."

EXECUTIVE OFFICES
THE SHOW WORLD
GRAND OPERA HOUSE BLDG.
Chicago, U. S. A.

YOUNG MAN, HAVE YOU A NOSE FOR AMUSEMENT NEWS? IF SO—GET BUSY.

ENERGETIC CORRESPONDENTS WANTED

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada, and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this journal. We want energetic, wide awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable NEWS of happenings in their locality. EXCELLENT OPPORTUNITY; LIBERAL COMMISSIONS.

For full particulars address, WARREN A. PATRICK, Managing Editor o THE SHOW WORLD, Chicago.

THE SHOW WORLD IS AN INDEPENDENT AMUSEMENT NEWSPAPER, NOT CONTROLLED BY A TRUST

CHARLES M. BREGG,

Dramaitc Critic on the Pittsburg Gazette-Times, Whose Fearless Reviews of Current Theatrical Attractions Have Brought Him Into World-Wide Prominence.

ACTOR RETURNS TO BUSINESS AS MACHINIST

Marion, Ill., Oct. 12.—Mr. Geo. J. Stanley, who for a number of years has been actively identified with the stage, has given it up to return to his former chosen profession, that of a machinist, and he and his wife, who was formerly Miss Lois Rice, of this city, are now located at Atlanta, Ga., his native city, where he has employment with a large railroad shop.

PORT HURON APPROVES OF SUNDAY SHOWS

Port Huron, Mich., Oct. 12.—That Sunday shows are welcomed in this city was shown by the way that the theater patrons attended the Majestic theater when "The Winning Miss," a fine musical comedy, held down the boards there. The show was very good and had for its leading comedian Max Bloom, who with a good company supporting him, pleased the audience very much.

TO OUR READERS.

The Show World would like to hear from readers of the paper. We want your ideas. Write a letter occasionally on some current event that interests you. Letters should be short—not over 250 words—and written on one side of the sheet.

PUBLISHER FEIST WITHDRAWS SONG SHOW WORLD TABOOED

Early Proof that Opinion of Fearless Amusement Press Has Weight and Influence—Review of the Music World

By C. P. McDONALD

CURRENT SMUT

IRVING BERLIN is rapidly developing into a perennial smut writer. His "Grizzly Bear" was one of tho most indecent "songs" that ever has come to our attention. His latest offensive offering is herewith reproduced.

Such persons as Mr. Berlin do not belong to the rank and file. The world would be much cleaner and better without this class of depraved "writers."

STOP! STOP! STOP!

(COME OVER AND LOVE ME SOME MORE.)

Words and Music by Irving Berlin. Published and copyrighted, 1910, by TED SNYDER CO. (Inc.) New York City.

I.

Honey, there's something buzzin' 'round my heart,
Something that must be satisfied, my dearie.
See that Morris chair standing over there,
There's some room to spare, now for some love prepare!
Make yourself comf'table before we start,
Tie yourself right up to my side,
Sing me that lovin' song that goes something like umm—umm, umm, umm.

CHORUS.

Cuddle and squeeze me, honey,
Lead me right to Cupid's door.
Take me out upon that ocean
Called the "Lovable Sea."
Fry each kiss in honey,
Then present it to me.
Cuddle and please me, honey,
Anchor at this kissing shore:
My honey, stop, stop, stop!
Don't you dare to stop!
Come over and love me some more!

II.

Hon', did I hear you say you're going home?
Just 'cause the clock is striking nine, my dearie.
That clock at its best is an hour fast,
Eight o'clock just past, stay, let the party last.
Surely you wouldn't leave me all alone,
Just for to satisfy the time,
Sing me that lovin' song that goes something like umm—umm, umm, umm!

SOME SHIPMENT, BELIEVE US!

E. E. Guilford, the music publisher of this city, has just sold 15,000 copies of sheet music, 5,000 copies each of three songs, one of which he wrote himself, the other two being compositions of his wife, Hattie M. Guilford. Mr. Guilford's composition is "Give her a game of jolly," the words of which are by Charles Noel Douglas, and Mrs. Guilford's songs are "Somehow or Other," words by Thomas F. Linehan, and "Hark to the Bugle Calling," words by Clifton Keith.

It may be interesting to know that 1,000 copies of sheet music weigh 100 pounds, so there are three-quarters of a ton in this shipment.—North Adams (Mass.) Evening Transcript.

WITH THE PRESS AGENTS

M. Witmark & Sons

Marie Jingle will be seen in an entirely new act this season and will sing Ernest Ball's big ballad success "My heart has learned to love you."

Jingle & Jangle are using Ted Barrons' novelty song number. "Down where the Big Bananas Grow" and going very good.

John Jingle and Carrie Jangle are playing the Orpheum Circuit using the song "Cheer up, Brothers," "Come on, Love, Say Hello" and "I Was There," the last two songs written especially for them by Ted S. Barron and restricted exclusively.

The Jinglo City Quartette have been using "Shaky Eyes" all season and taking many encores. They have recently added Witmark's late ballad hit, "My heart has learned to love you," and is proving to be a winner with them.

The J. Fred Helf Co.

"My Love Is Greater Than the World," is winning numerous encores for Anna Jingle.

The new march ballad, "When A Boy From Old New Hampshire Loves A Girl From Tennessee" (by the author of "Ain't You Coming Back to Old New Hampshire, Molly," and many other successes), is a big hit with The Jingles.

Jingle and Jangle are using "Play That Barber Shop Chord."

Anna Jingle reports that "The Oklahoma Twirl" is the biggest novelty hit she has ever had.

"I Will Love You Always just For Auld Lang Syne," first introduced by Thos. Jingle with Dockstader's Minstrels, has been added to the repertory of many well known ballad singers.

The Jingle Four, recently featured with Jack Jingle's Serenaders, made a sensational hit with "Play That Barber Shop Chord," and the latest novelty dancing number, "The Oklahoma Twirl."

Jos. W. Stern & Co.

Both in this country and abroad there is at the present time a vocal craze entitled "Tout en Rose," which was written by the "Parisian master of song hits and melody" Mr. Vincent Scotto, the same eminent writer who created that grand success populaire known as "Petito Tonkinoise."

The English translation of this work, "Tout en Rose," is defined in the catchy phrase "When In Love All Is Rosy," and the words are so euphoniously wedded to the music that the moment the composition is heard, the entire audience involuntarily takes up the catchy refrain and makes merry with its delightful tune and text.

As usual, Jos. W. Stern & Co., the enterprising American firm, have secured this delightful work which is selling in large quantities both as an instrumental number and a song.

Digoudo the French publisher of Scotto's works proudly points to the fact that "Tout en Rose" is the premiere number upon his catalogue, the public in France and in fact all Continental cities accepting it with an avidity as the leading vocal morceau of the century. It will be but a short time when throughout the Yankee nation this surpassingly unique number will be the piece d' resistance for all concerts and theatrical entertainments.

THE SHOW WORLD cordially and earnestly invites its readers to assist in exposing the work of alleged music writers who purloin the music of recognized composers.

THE SHOW WORLD will be pleased to receive and publish specific instances of thefts where the pilfering is of such a flagrant character as to warrant such publication.

Address all communications to Music Editor THE SHOW WORLD.

CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS

For the Guidance of Performers and Music Dealers

CLASS E—EXCELLENT	CLASS P—POOR
CLASS G—GOOD	CLASS A—AWFUL
CLASS M—MEDIOCRE	CLASS Z—Should be Ignored.

Numbers Reviewed in this Issue, and their Classification

"STOP! STOP! STOP! COME OVER AND LOVE ME SOME MORE."—Words, Class Z. Music, Class E.
"YOU'RE GWINE TO GET SOMETHING WHAT YOU DON'T EXPECT."—Class E.
"DAT POSSUM RAG."—Class G.
"A LITTLE TWIG OF SHAMROCK."—Class G.
"THAT'S YIDDISHA LOVE."—Class M.
"LOVIE JOE."—Words, Class Z. Music Class E.
"WITHOUT YOU THE WORLD DON'T SEEM THE SAME."—Class M.
"IN THE EYES OF LOVE."—Class M.
"HERE'S MY POCKET, TAKE MY MONEY."—Class P.
"AVIATIN' IN MA AEROPLANE."—Class P.
"WHEN A FELLOW HAS A SWEETHEART LIFE'S A SONG."—Class P.
"JUST PLAIN JANE."—Class Z.
"I WANT TO GO BACK TO GEORGIA."—Class M.
"YOU'RE A BAD, BAD BOY."—Class P.

It is our unusual pleasure this week to open up with what is termed in our newspaper parlance, a splendid "lead," this same lead being two exceptionally good numbers published by one firm. We caustically say "unusual," because it is our experience since branching forth as a full fledged critic of popular music and things musically popular that one good publication from a single publisher is all that we can look forward to in one week. As a rule we receive so many commonplace publications that we have become adept in running our well kept nails adown the edges of a batch and picking therefrom an occasional meritorious number, guided solely from our highly developed and acute sense of touch, aided naturally by our abnormally keen intuitive propensities. Thus relieving our system of this pent up enthusiasm after a night of most refreshing repose and tranquil dreams, we run merrily along and, despite our metamorphic tendencies, mention the aforesaid couplet of good numbers as "YOU'RE GWINE TO GET SOMETHIN' WHAT YOU DON'T EXPECT," and "DAT POSSUM RAG." (Leo Feist, publisher.)

The former is supplied with words by Vincent Bryan, who, as we have before had occasion to remark, is a lyric writer after our own heart. The music is credited to Bert Williams. Mr. Bryan, like good wine, seems to mellow and improve with each succeeding number. There is nothing of the verbose in his lyrics and, in this instance, there is a hearty and genuine laugh in almost every line. Williams' music is tinkly and tickly, of the pattern we have grown accustomed to hearing in songs with which he has had anything to do. "Something You Don't Expect" is novel, entertaining, clean, and wholesome. It is one of the few songs we'd permit our wife to place on our Weber.

"Dat Possum Rag" also is a coon song, but of an entirely different pattern. It is the protege of Harold Atteridge and Phil. Schwartz, two young Chicago writers who lately have been much in the limelight of our thriving little village. While none too original—being one of the class of "Ijustgoinsanewhenl hearthatstrain" concoctions with which we are deluged—it is superior to its progenitors in workmanship in so far as the words alone are concerned, for the lyrics are evenly balanced and free from coarse suggestion. Mr. Shwartz' music is melodious, easily memorized, and well arranged.

The words George E. Stoddard has written for "A LITTLE TWIG OF SHAMROCK" (Will Rossiter, publisher) are fair. They are not in the same class with Fred Berger's music, which is excellent. Naturally, this does not imply that the combination makes a poor song, for the melody is strong enough to carry words even inferior to Mr. Stoddard's. We like this song in its entirety.

The ambitious Mr. James Brockman, who sometimes deems it advisable to write his own words to his melodies, is the author of "THAT'S YIDDISHA LOVE," published by M. Witmark & Sons. In so far as the music is concerned, it is good. But we opine that had Mr. Brockman been less enterprising he might have secured a vastly better set of words from a professional word writer. We, however, do not condemn the lyrics of his song. Our folks having been born in Limerick and we in St. Louis, we perforce have in our blood a strain of Irish which precludes our passing sentence on a Yiddisha romance. Mr. Brockman starts his lyric with "Oi! Oi! Had we written the lyrics we would have begun with "Ochone," or something equally as exclamatory in Celtic nomenclature. It's a cruel, hard world that deprives us of the other nine hundred and ninety-nine languages. Period.

One of the pronounced song hits in the "Follies of 1910" is "LOVIE JOE." It is by Will Marion Cook and Joe Jordan and is published by the Harry VonTilzer Music Publishing company. It is well printed and decorated with a splendid title page by Hy Mayer. The music is infectious and substantial. The words are suggestive, coarse, and should be sung only in those districts where such obscene verses are allotted preference over lyrics that do not appeal to lasciviousness. The lust for money supersedes all other desires of several publishers these days, and this lust leads them to a wanton disregard of common decency. Despite its success in the "Follies" we brand "Lovie Joe" as a Class Z production.

"WITHOUT YOU THE WORLD DON'T SEEM THE SAME," by Chas. Shackford and Maurice Wolfe, is one of those creations wherein the words and music are at great variance. The authors have endeavored to write a high class love ballad and Mr. Wolfe's music shows that his end of the song received due consideration. It is good music and deserves better treatment than being harnessed to Mr. Shackford's incorrigible lyrics. Mr. Shackford's utter disregard for grammar is pathetic. Stripped of its abbreviation, the title is ludicrous. "The world do not seem the same." In his chorus he has rhymed "same" with "vein" and "again." Now that Professor Morsbach has tabooed our expressive slang, we are at a loss for a word to aptly describe the effect of Mr. Shackford's words on this song. Were we given the privilege of following our own dictum, however, we would remark that the words "crab" an otherwise good publication. (Head Music Publishing Company.)

The Langermann & Hunsinger Music Publishing company, formerly of Chicago but now operating at New Orleans, have two new numbers which we have been requested to review in our critical department. Following out our set purposes of being unbiased and free from favoritism, we preface our remarks anent the two publications by saying that the arrangement of the songs—by C. A. F. Milaha, or C. F. A. Milahu, or C. A. F. Milahu, for the name is printed on the publications in three different ways—is the only thing about them which is at all worthy of consideration. Mr. Milahu (or Milaha) evidently is a scholarly musician, if one may judge from his work on these two examples.

(Continued on page 17.)

On the mission of speaking kindly, we find added pleasure in announcing that Mr. Leo Feist, who lately joined the ranks of "Current Smut" producers by publishing a vulgar song entitled "FIDO SIMPLY SAID 'BOW WOW,'" has retrieved himself in our good graces by withdrawing this publication from the market and instructing his professional managers to suppress it. Mr. Feist thus establishes a precedent which should be incentive to other publishers. Filth ultimately will hurt the publishing business far more than low prices or any other evil now prevalent.. THE SHOW WORLD commends the action of Mr. Feist and congratulates him upon his determination to keep untarnished the imprint which for so many years has stood for cleanliness. He has struck the smut producers a severe blow and has made a move in the right direction.

ONLY TITLE BRIGHT IN "BRIGHT EYES"

Dull Old Farce Set to Music with Disastrous Results—"$3,000,000 Joyous at the Chicago Opera House—Chicago in Review

By WILL REED DUNROY

"BRIGHT EYES",, now on view at the Colonial, is a very dull and innocuous affair. There is nothing bright about it at all save a riot of colors in scenery and costume. To be sure, there are some bright eyes in the piece, but they are only incidental. The book is old and has been dragged out of the past. Once, some twenty years ago, Henrietta Crosman and Charles Dickson traversed the country in a farce called "Mistakes Will Happen." In those days the farce was thought funny and many of us had a good laugh out of it, but we are harder to please now and much more sophisticated, and the old farce falls flat.

Then, take into consideration the fact that the farce has been batted about, tinkered with, and maltreated by divers and sundry play-tinkers, with songs chucked in here and there, and some idea of the show may be obtained. In the program, it is stated that the book is by Charles Dickson, the lyrics by Otto Hauerbach and the music by Karl Hoschna. The music maker has provided one tune, "For You, Bright Eyes," which has some of the elements that go for whistling popularity, but outside of that the tunes are stale, flat, and unprofitable. As to those who appear in the hodge-podge of scenery and electric colorings, Cecil Lean, with his perpetual smile is the most prominent, but we have all seen this smile before and under much more propitious circumstances, so he does not make any great hit with us. Florence Holbrook wears some quaint gowns, and sings in her small piping voice with her usual success.

A pretty chorus has been provided, but there is nothing for the chorus to do but posture about a little and fade away. In fact, the show never seems to arrive at any stage of the game. It is always on the verge of something but never gets across. One sits and wonders at the lavish outlay of money, which means nothing in this case, it appears to be such a waste of money, energy, and material. It is a big unwieldly affair, and it is quite possible that its stay in Chicago will be of brief duration.

There is big money on tap at the Chicago Opera house these days and nights. That is, there is big money in the title of the piece which is "$3,000,000," and there should be big money in the box office, seeing as how the piece is sprightly, full of life, vigor and vim, and is being offered by a capable and interesting company. There is a plot, of which we will not here speak, as it is much better for you to go and see it for yourself. It has much good music, of the sort that will set every one to whistling and humming, and it is handsomely staged. Then, there is much good dancing in the affair, and this too, is a delight. Among the interesting personages in the company may be mentioned Miss May Boley, a comedienne of many talents and much vivacity. Miss Boley is seen to good advantage in a grateful role, and she is making a decided impression. Johnny Ford, a man who has eloquent legs, is doing some dancing that brings out storms of applause, and the chorus numbers are bright, pretty, and full of life. Taken altogether, the attraction is one that pleases and captivates, and its tenancy at the Chicago Opera house should be a lengthy one.

These are the days of the dramatization of poems and songs of various sorts, and kinds. Edward Rose took Ethelbert Nevin's "My Rosary" and put it on the stage under the title of "The Rosary" and it has been one of the biggest dramatic hits of the season. Kipling's poem "The Vampire," is now on view at McVickers' theater with Robert Hilliard as the "fool." The piece is called, "A Fool There Was," and the poem is portrayed in all its vividness in a melodrama that contains all that "rag and bone and a hank of hair" stuff and much other interesting material. It is not a pleasant play, but it offers a few thrills, and it is popular with the lovers of melodrama.

"The Chocolate Soldier," which is the hit of the season, will soon be offered on the road by a company headed towards the Pacific coast. It will depart from Chicago in about three weeks; Joseph Nichols will be the director. Fred C. Whitney is now at work getting the new company in form. Mr. Whitney also announces that he is about to get a theater in London and then he will send Fred Mace abroad to create the principal comedy role in "Baron Trenk," a new comic opera by Felix Albini as to score, and Dr. Willner as to book and lyrics. Mr. Whitney is of the opinion that this work is the greatest he has ever undertaken, and thinks it will surpass "The Chocolate Soldier."

The high-brows have been having a regular orgy since Mrs. Fiske came to town, and they have been flocking to the Grand opera house in large numbers. All the dramatic clubs in town have been sending delegates to witness "Becky Sharp," and during the remainder of her engagement with Ibsen and other heavy-weight dramatists on tap, it is expected that the high-brow contingent will be in its element.

The tired business man will next week have an opportunity to regale himself with a pretty fair program. He can see Elsie Janis at the Studebaker in "The Slim Princess"; "The Aero Girl" at the Cort; "$3,000,000" at the Chicago opera house and "Lower Berth 13" at the Whitney, to say nothing of "The Sweetest Girl in Paris" at the La Salle.

With the exception of Mrs. Fiske at the Grand and "The Chocolate Soldier" at the Garrick, business has not been good this week in Chicago. Reports from New York are not rose hued, and there are rumors from the tall grass that business has been better than it is at the present time.

Abe Jacobs, one of the well known theatrical managers of Chicago, is now in charge of affairs at the Academy of Music which is offering vaudeville to a large patronage. Ben Kaufman is the treasurer and Max Waldman the doorman.

"The Rosary" will soon be offered in New York at the Garden theater by Messrs. Rowland & Clifford, and it is quite possible that five or six companies will soon be traversing the country in all directions in the same successful vehicle.

Finally, after waiting a full year, we are to have the privilege of seeing Clyde Fitch's last play, "The City," which will come to the Grand opera house after Mrs. Fiske's engagement is over. This play is described as being big and brutal, with tremendous force, and it had a run of a full year at the Lyric in New York. It was the swan song of the playwright and is considered by the cognoscenti as his best play.

George Farren, at one time a popular player with the Bush Temple stock company in Chicago, is to have the role of Dr. Heath in "The Dawn of a Tomorrow" which will soon go on tour with Miss Gertrude Elliott as the star. Mr. Farren used to do some very good character work at the North side theater.

William (better known as Billy) Reichhold, stage manager at the Academy of Music, has had long experience in putting on shows for the people of the west side. He was at the Haymarket for eight years and has been in his present place for two years. He is one of the most obliging men who work back of the footlights, and he has a host of friends among performers and managers.

One of the first men to become a beneficiary of the $60,000 realized from the Policemen's Benevolent association fund resulting from the month of vaudeville in Orchestra Hall was Francis J. Malone, a member of the Beauty Squad, who had been drilling in the bills. He was stabbed by an unknown assailant while in company with the Major Bauder and the writer of this department about 1 o'clock Sunday morning as he was on his way to the Central police station. The wounds were serious, but the young officer will survive.

Manager Barrett, of the National, has been having a successful week with "The Millionaire Kid," a melodrama of many thrills. Next week the bill will be "The Light Eternal," a play that was offered once by Henry Miller and his players. Eugenia Blair will be the chief player. The National is doing a good business this season, and it has been offering its patrons a good line of plays.

And, by the way, "The Light Eternal" will be the attraction at the Globe when "The Rosary" takes its departure, week after next. The play is in a religious mood, and is said to be powerful in its appeal.

George B. Hunt is in town. This is not so very strange, as he has been in town before, and many times, too, but this time he is here to tout "The Right of Way," a really good melodrama which has been seen in Chicago at Powers' theater as well as at McVickers' theater, and now comes to the Haymarket. Mr. Hunt was a billposter at one time with "Sport" Hermann, manager of the Cort theater, and they were together through many interesting adventures. In the old days, when the Columbia theater was in existence Mr. Hunt was in the business in Chicago. He knows many theatrical people, and has hobnobbed with them all.

And while we are on the subject of Mr. Hunt, he says that Robert Campbell, son of Bartley Campbell, has begun rehearsals of a dramatization of E. P. Roe's novel "He Fell in Love With His Wife," which will soon be put on the road with Theodore Roberts and Dodson Mitchell as prominent players. The rehearsals are taking place in New York, and the opening will be at the Walnut Street theater in Philadelphia, with a Boston run in view if the play goes over.

One of the most enthusiastic men in town at the present time is George Kingsbury, of the Chicago Opera House, who is tickled to death over the success of "$3,000,000." Mr. Kingsbury is of the opinion that the show is a big, bold, bounding success, and there are many others who are of the same opinion, among them being Sheppard Butler, of the Record-Herald, who gave it a splendid review.

When "The Gamblers" quits the Lyric, we are to have a nice little taste of "The Mikado" with Fritzie Scheff and her company. The dearth of good modern material is again made apparent in this revival, but there is one thing certain and sure, and that is that we prefer the good old stuff to the half baked affairs that are being offered in some quarters. Brains are still at a premium, and let us hope the next generation may be provided with gray matter of a good quality.

Jack Wyatt, who once lived in Milwaukee,—and that is not a knock—has returned to Chicago after playing "The Unexpected" over Morris time in the east. Mr. Wyatt is now preparing to put on a new sketch called "A Kiss and the Consequences" or "An Osculation in One Act." The title sounds well.

"Windy" Batchelder, who is doing the press work for "The Chocolate Soldier" at the Garrick, says the show will stay here until May 15, or June 10, he is not quite sure just which. The lines that line up before the Garrick would seem to be "confirmation as strong as holy writ."

F. Ray Comstock was in town this week looking prosperous and happy. He made a trip down in the state to take a look at his houses in Springfield, Danville, and Urbana.

And now the Cort theater is aligned with the independents and will offer the attractions put out by that wing of theatrical promotion. Owing to some difficulty in New York, between the Frazee & Lederer combine on one side and the syndicate on the other, this switch has been made and "The Areoplane Girl" with Bailey & Austin, who used to figure in "The Top 'o the World" will come next week to the Cort, flying the independent colors. This will give the independents the Garrick, Lyric, Princess and Cort with other houses more or less open to their attractions, in Chicago.

Bert Glickhauf, formerly a newspaper man of Chicago, but more recently iden-

(Continued on page 16.)

KILROY AND BRITTON PRESENT
RAYMOND PAINE IN THE MUSICAL DRAMA
"THE MILLIONAIRE KID"
AT THE NATIONAL THEATER THIS WEEK Chicago,
"GIGGLING AND WHISTLING"
THINK IT OVER DAD!
REAL MONEY
Raymond Paine "The Millionaire Kid"
TEN DOLLAR BILLS
YES!
SUE MARSHALL
HAS ANYBODY GOT A KISS TO SPARE?
RAYMOND PAINE
SUE MARSHALL
THE LINES IN YOUR HAND TELL THE STORY OF YOUR SOUL
SUE MARSHALL -AS- "BERRY THORA" GYPSY FORTUNE TELLER
AS THE "KELLERMAN GIRL"
TAKE YOUR BRAT AND GO!!
LET THE OLD FOOL LOOSE THE MONEY
HOW DO YOU LIKE NEW YORK NOW PATSY?
LOTTA EMMONS -AS- ALICE ARDEN IN HER HARLEM APARTMENTS
"TOMMY" HANKS
SIDNEY BLAIR
ASSISTANT VILLAIN
ONE OF THE "MESSINGER BOY" CHORUS GIRLS
LOTTA EMMONS -AS- "ALICE ARDEN"
GREY
A BUNCH OF STUNNING CHORUS GIRLS
Phillip Rosenthal
HOWDY ATON!
NATIONAL
LINDSAY ATON
KILROY
NATIONAL MATINEE The Millionaire Kid
ADVANCE AGENT
PATRICK BURKE The Millionaire Kid's FATHER
YOU'L CIRCULATE NO MORE CHICAGO COIN IN NEW YORK!
"TAKE ME BACK TO CHICAGO TOWN"
MANAGER NATIONAL THEATER
J.P. BARRETT
SKETCHES
IMPRESSIONS BY THE SHOW WORLD ARTIST Z.A. HENDRICK — NATIONAL THEATER

THE STERLING VALUE OF HONOR

Products of the Sometimes Rough Circus Environment Exemplify the Worth of the Great Man-to-Man Quality—Current Review and Reminiscence

By DOC WADDELL

Columbus, Ohio, Oct. 13.—To the man who travels, and especially to the circus man or woman, who has been round the globe, so to say, honor is a study. All should aim to possess it. The race, as now, lacks it in many quarters. The Bob Ingersoll slogan, "Born better babies," apeals. I trust those in the profession, on getting married, will give this intense study, reflection and obedience. In travels I have found the greatest honor among those ostracised by society folk—by the upper ten, if you please—and the least of the golden quality among those who are ever and anon pointing to their blood and pedigree. The saylng, "There's honor among thieves," echoes at this point. The last man to be hung In the penitentiary in this city was "Blinky" Morgan. It is known that he was really innocent of the crime for which the authorities nipped him from the living. Morgan said: "You have to have a victim for the crimc. You've picked me. To attempt to prove an alibl would perhaps get several of my clan in bad. It Is better that one go the road than that two or three be put to death. I will be gamc and true and die with the secrets of my existence." And he did. Then again I often think of "Kid" Waddell, the confidence man, who got a start as a trickster when a candy butcher with the John Robinson circus. When a top-notch bunco artist, he had to leave this country and he fled to Paris, where Tom O'Brien, also a King Bee farmer and banker reliever, was planted on pension from his American pals, who feared to have him in action after the "mon" because of the state of his mind from booze and the dope needle. Waddell and O'Brien met and the latter unreasonably demanded money of the former, who refused. Wild with insanlty O'Brien pulled a gun and shot Waddell seven times. Shot his best friend, mark you; shot the man who had spent $10,000 in one lump sum to save him from Sing Sing. Waddell was hurried to a hospital to die. O'Brien was arrested and taken to Waddell to identify. The honor of the dying man displayed itself. Looking at O'Brlen he gasped: "I do not know you. I never saw you before," and thus saved O'Brien's neck and went to the grave with the secrets of himself and all who were associated with him sealed beyond revelation. I bring up these two stories because of a shootlng that occurred here a few nights slnce. Ray Golden, twenty-three, circus grafter, this year with the 101 Ranch, whose home is at Zanesville, was shot three times by Earl E. Lichtenwalter, twenty-six, who in the summer works at Olentangy park, in winter is night clerk at the Bryden hotel, and is a student at the Ohio State University, when Golden met the hotel clerk with his (Golden's) wife. Golden was carried to Grant hospital a block distant. Dr. S. J. Goodman, who attends him, says he will die.

When he regained consciousness he looked into the face of young Lichtenwalter, who had been brought there for the purpose of identification and gasped, "That's the man."

To the police Golden made the following statement:

"I have known that Lichtenwalter and my wife were unduly intimate for some time. More than a year ago I knew they were together a great deal.

"I demurred and she started proceedings for a divorce. She wanted the custody of the child and I did not want her to have it. I knew they were often on the street together and decided to follow them Thursday night.

"I walked up close behind them and touched Lichtenwalter on the shoulder. He turned and without a word fired three times at me. Then he and my wife ran."

I may be wrong, but I think the publlo and all concerned would best be served lf Golden had taken the "Kid" Waddell way of retaining all secrets. Tho gunuser is held in prison on $10,000 bond. The wife is held as a witness on $5,000 bond. Mrs. Golden was Margaret Gibson, of Roseville. She married Golden about four years ago. Their child, a daughter, nearly three years old, is wlth Golden's mother at Zanesville. The wife was employed as waitress at the same hotel where Lichtenwalter was nlght clerk.

Vaudeville Portals Open For the Column's Compiler

I have been Invited to go Into vaudeville and tell circus stories, and I may do this thing. A letter from Mr. and Mrs. Bert Davis (Uncle Hiram and Aunt Lucinda) states that they will be in vaudeville this winter. Their sketch will be "That Homespun Couple." Say, it will go some. I have known many show people in my time, but here is a couple that I sure prize. When I went west in 1908 and joined the Sells-Floto Circus, Bert Davls and wife had a cottage on the ocean beach. It was home to me. Aunt Lucinda is some cook, and whenever I meet these folk along the way I am dead "Sartan" of a real meal fixed by Aunt Lucinda.

Amusement Company Liable When Patrons are Injured.

Amusement companles are responsible for passengers who purchase tickets for rides on pleasure devices, according to a ruling by Judge Kinkead in the case of Forrest Huston against the Olentangy Park Company of Columbus. Huston was injured on the ocean wave during the outing of the North Side Chamber of Commerce last May. His parents sued for $3,000 damages. The company demurred to the petition, claiming that it was not responsible. Judge Kinkead overruled the demurrer.

MRS. BERT DAVIS

The Estimable "Aunt Lucinda" of the Circus Clown Profession.

SHORT NOTES ABOUT THINGS AND PEOPLE

W. W. Downing, the Jack Haverly veteran, is with the Smlth's Greater Shows. He knows the carnival game.

Gus Showalter Is again on deck at Keith's after being at Indianapolis assisting in establishing a new Keith house there

"Punch" Wheeler is still booming the Dan Robinson circus. He writes: "The circus is doing so well I am in no hurry to go into the hall show business."

The Columbus Local of Theatrical Stage Employes had an outing at Gahanna with seventy-five guests present; hereafter the outing will be an annual affair.

Raymond Paine in the "The Milllonaire Kid" made a big hlt here. Why not? When thirteen he ran away from home to play with a circus, in which he was clown.

Charles W. Benner is at his home in Canal Winchester and informs that his "Ye Colonial Stock Company" will open the season at Springfield, Ohio, October twenty-four.

The twenty-fifth annual banquet of the Al G. Field minstrels came off on schedule time at Savannah, Ga., Uncle Al had 100 guests. The event was held at historic Bannon lodge.

There were blg doings on terra firma and In mid-air in Columbus last Sunday. In order to sell lots at Indlanola Highlands Miss Dorothy De Von went to the clouds in a balloon and came down in a parachute.

Mr. and Mrs. H. C. Gease, who recently chased their daughter that ran away with Cortez M. Templeton, contortionist, and married him, have forgiven and placed their blessings upon the happy couple.

I ran right into Harry Hunter, of Indianapolis, and his jokes and road partner, Walter Ross, at the Grand last week. They are in vaudeville and judging from the laughs they got their stuff is very funny.

Howard Muns is home from a tour with the "Two Bills" show. Robert Simons, who made the summer wlth Forepaugh-Sells, dropped in ahead of "The Kentuckian." Simons and Muns were guests at a dlnner at the Southern.

The contract for the Hartman theater has been let to the Selden Breck Company, of St. Louis. The contract price is in the neighborhood of $251,000, and does not include decorations or equipment. The theater section is to be completed by June 1, 1911, and the office building part by September 1, 1911.

Heber Brothers' Circus, a Columbus organization of year's standing, is home for the wlnter. Ohio, Vlrginla, Kentucky, and Pennsylvania were visited. The owners say the season was the most successful in their career. The show is housed in new buildings at 228 17th avenue, and next year will probably find it moving by rail.

Ira Miller, manager of the Grand, has severed his connectlon with that house and gone to New York. Mr. Miller has successfully conducted this popular-price vaudeville house since February, and by his judicious management has completely effaced the effect of its former tenancy. Jack Levy takes Mr. Miller's place as manager.

MASTER GEORGE BEACH

Only Four Years Old, But a Born Actor and Already Making a Hit.

The private car of "The Millionaire Kid" company was burglarized and silk stockings, a woman's suit of clothes, an overcoat, sealskin cap and sealskin gloves and $475,000 in "Stolge" money taken. The police have no clew. The Columbus police department is a farce. The Big Four Railway made up the loss for the company, as the car was on their tracks.

G. E. DeAvelo has joined the Dayton Vaudeville Shows, doing slight of hand and a new handcuff act. Hayco, the handcuff performer, dld stunts here last week. He broke into the Ohio Penitentiary with a penknlfe and out with his bare hands. The Oregon boot was easy for him and so was escape from the solitary cell after being chained and double chained.

Twelve phonograph records of the baying of the fifteen bloodhounds of the Ohio Penitentiary were taken for the play, "The Nigger." The records will be used in the first act when a man hunted is reproduced. Heretofore mechanical means have been employed. Deputy Warden Zuber, a friend of Manager Elmer of the "Nlgger" company, suggested the phonograph scheme.

Massachusetts.—Aviators Cromwell Dixon of Columbus and Thomas White while circling over the aviation field at Milan, Mass., recently, at a rapid rate of speed and nearly a hundred feet in the alr, crashed together, the machines locking and falling to the eorth a mass of wreckage. Dixon was taken from the wreckage, probably fatally hurt, and Thomas was badly cut and bruised about the head and legs.

Reports received state that the divorced wife of the Late Peter Sells, circusman, is minus her second hubby. George Edwards, a former Kansas City bartender. They lived at Manitou, Colorado, with their two children. Edwards is said to have flown in their $3,000 automobile in company with an attractive Hutchinson, Kansas, blonde. Mrs. Sells obtained her divorce from Peter Sells here in 1901 with an alimony of $75,000.

George Beach and his Interesting family hit Columbus for an engagement at the Grand. Their school room stunt is a scream. Master George Beach, only four years old, a chip off the old block, is a born actor. The top of his head just meets the last inch on a yard stick placed by his side. He is a yard of comedy. I predict a great future for this phenomenal child. Why, at eighteen months of age he was making good! Can you beat it? Some stock to this Beach tribe! It pleases me to know they have saved money and own property in Chicago.

John McCardle, for three years associated with Keith's as director of the orchestra, and Ray Howe, who has dallied with the piano keys at that temple of amusement, will leave, and will hereafter be heard at the Virginia cafe. Mr. McCardle has been having some trouble with his bowing arm, which has necessitated shorter hours than he has at a vaudeville theater, and in addition his pupils will occupy much of his time. He is preparing for study abroad later. Al A. Greene, who has been violinist at the Temple Vaudeville theater, Detroit, for sixteen years, will take the reins (or the strings) at Keith's.

The street car strike is over as far as the public is concerned. All cars are going and everybody is riding except the strikers—who cannot get their jobs back—and their immediate union sympathizers. Citizens did walk until their calves began to puff and dynamiting and rock throwing was stopped. A number of law vlolators are already in the pen and those for whom they committed the crimes did not seem to render much assistance in the way of hiring capable attorneys and working for acquittal. When a strike is on, the loudmouthed agitator is about the worst piece of citizenship above ground. Labor can never win out so long as led by the noisy and incapable. A man can accomplish; a thing destroys.

I have on my dresser, wherever I am, a minature broom that dusts my coat and vest in and about the lapels and creases, and my tie and hat, just dandy. I prize it. It was a present from Frank W. Blasser (the original "Frank, the Broom King") who was in the John Robinson side show when I made a specialty of glving lady writers on newspapers a small souvenir broom. The one splendid trait of Blasser was his intense desire to oblige me and his unselfishness. I see he now has "Frank's Performing Poodles," which he uses in the winter time, doing the broom stunt in the summer. He writes: "I closed a very pleasant season with J. W. Gorman's Elks' Society Circus. I am figuring on trying the big tops next season."

(Continued on page 17.)

FRED MACE'S SPLATTER

Mozzle and Broka to the Gonsa Mishpoka

As Broad in Its Scope as Half the North American Continent

ENROUTE NEW YORK TO CHICAGO, VIA PENNSYLVANIA RAILROAD—LATER, IN THE WINDY CITY

Good-morning, Chicagoites. Having arrived back in your city, I will endeavor to collect a little splash which will prove interesting to all who read The Show World. I told you sometime ago I was engaged with a sure-thing show, well I am here to rehearse, and yet I will not divulge the name of the company until week after next, for I open on the following Monday. Still you hear of the shows "coming back." Do you remember the manager whom, I told you, had engaged a company and was four-flushing around that he had plenty of dough and was at the same time trying to have railroad fares guaranteed to the first four towns? Well, he is back and so is the company without ever having received a dollar of salary. Never mind his name; the show was "The Mocking Bird." They are still returning and, believe me, they will be coming back for some time. In some cases it is not altogether the fault of the company but it is that there are being so many shows booked in one-night stands that there is not enough business for them all. Then again, if a punk show gets in ahead of a good show, and creates a bad impression, the good show suffers. The sooner they start to give one-nighters about three shows a week instead of seven, the better it is going to be for all concerned. I know that nobody pays any heed to my advice, but it relieves me to get it off the vicinity of my sternum bone, so let it go at that. Now for some splutter.

"The Deacon and The Lady" opened at the New York Theater Tuesday night and proved to be a good, clean cut, musical comedy. I had heard before it reached New York that Ed Wynn was walking away with the show, but after I saw it, I knew that somebody lied. To my mind, he runs third. There is nothing original in what he says or does, except perhaps the different shapes to which he puts his hat. He is doing the Frank Tinney stuff about having the opposite person on the stage ask the question and he springs the gag. There are also any number of Dick Carle's sayings, principally the one about the G. being silent as in fish. So much for Wynn. Harry Kelly is the star and while he hasn't much to do in the first act, he cuts loose in the second, and from then on he is a riot. Kelly's methods are original and he has a style that no one can cop and get away with it. Clare Palmer is hit number two, she is pretty, vivacious and winsome. She is just a hit from start to finish. Mayme Gehrue certainly danced herself into the good graces of the audience and she showed about every kind of dancing she knew, which was a whole lot. Bill Black plays a Westerner in great style, and certainly looks the part of the "con" mine owner. Percy Jennings, well known in Chicago, plays one of the kind of parts for which he is famed, and makes a good foil for Kelly. Madelyn Marshall is a big help to the show as the rube daughter of Deacon Flood. All in all, it is a corking show. Al Aarons' music is the best he has put forward. Here's hoping it makes as much money as "His Honor the Mayor."

"The Bachelor Belles," Mme. Genee's new show which opened at the Chestnut Street opera house, Philadelphia, Tuesday, and at which I took a peek Wednesday, is certainly a "flivver" in its present state. Thursday A. L. Erlanger, Harry B. Smith and Flo Ziegfeld called a rehearsal and they are rewriting and going to try and whip it into shape for its New York opening. Frank Lalor is on in the first act only about twelve minutes and out of that he spends about nine minutes locked in a closet. John Park does all he can with his part and if they let him alone he will make a good part of it before they get to New York. Mme. Genee dances beautifully but people have seen her for the past two years and it is like a circus after you see her once, etc., etc. I hope for the sake of the bunch that they make a regular show out of it, but at present, it won't do. The Philadelphia papers panned it unmercifully.

"The Girl in the Train" opened at the Globe Theater Monday, October 3 and only mildly pleased. The papers were divided as to their opinions; a great many seem to think the piece is miscast. It, however, has pretty music. The last act needs fixing up a bit.

Herbert Mitchell, the monologist, says he has about decided to shake the dust of New York from his heels. Herb likes the West and said aftr he strikes the old trail again a flock of air ships could not bring him east again. I'm with you, Herb, the west for mine.

Frank Zimmerman, manager of the Garrick theater, Philadelphia, is much interested in Joe Hart's former act, "Polly Pickle's Pets." Frank is the original "Picklelck." He has also written a new song called "Give Us a Kiss" which he has dedicated to Frank Lane. Music by Doc Wilson of the Philadelphia Telegraph (to be spoken).

Dumont's Minstrels. I called around to see the boys here and they were having a rehearsal on their little two-by-four stage. Harry Shunk, Alf Gibson, Johnny Murphy, Tommy O'Brien and all the "bets" were there, as Frank Dumont was reading off his latest burlesque on "Pinafore."

Lubin's Picture Theaters, on Market street, Philadelphia, are pretentious looking affairs. I looked in Thursday last and both houses were crowded. They must seat about 800 to 1,000 in each place. Vaudeville and moving pictures comprise the bill.

Gaglet—"Father, what is a harpsichord?" "A harpsichord, my son, is an instrument which when heard makes a man feel sorry he ever said anything unkind about a piano."

Wheezelet. Census-Taker—"Are you single?" Man at door—"Yes." "Why the people next door told me you were married." "So I am." "But you just told me now you were single." "I know I did." "Well, what is the matter with you?" "Nothing at all. My name is Single and I'm married. Good morning, sir."

Jokelet. Johnny—"Mamma, is this hair oil in this bottle?"

Mamma—"Mercy no! That is LePage's glue; why?"

Johnny—"Oh nothin', only I guess that's why I can't get my hat off."

Lester Rose, who is now located in Chicago, handed me a laugh a few weeks ago in New York. It happened while the great (???) Dr. Perin was playing Hammersteins. I was sitting in the third row, and when the big Bunk asked the people in the audience to hold up their hands that he might read them, Rose who was sitting beside me held his hand high in the air. Soon the big Cheese read his hand, told him about his family, about things that no one outside of Rose's family could have known, and then passed on to the next Plant. I only wrote this to let you know that Rose had the unmitigated nerve to say to me, "Gee, I wonder how he does that, he certainly told me a lot of real stuff!" I said, "Lester, I saw you waiting at the stage door for the dear old Doctor to come out, and personally saw said Doctor hand you your Plant money." So Lester was a hired "Stooge."

May Boley is the bright particular star of "Three Million Dollars" which is now playing at the Chicago opera house. It is worth the price of admission to hear May sing "Keep Your Figures, Girls." On Sunday night she started to sing the song at exactly 11:15 p. m. and the audience insisted on her singing five verses and then she had to take a few bows for good measure.

George M. Cohan has a show in New York called "Get-Rich-Quick Wallingford" and Charlie Marks has "Three Million Dollars." Then they say money is tight.

A Friendly Arguflier says that Mozzle and Broka means something about the circulation of the Show World. Last Sunday night I wanted to show him a little item in the last issue of the theatrical organ which I have the honor to represent, and we started out to buy a copy. We tried several hotels and each had sold completely out; we finally found one at the Pennsylvania Railroad Station news stand. Try and buy a Show World in the loop after Saturday and see if you don't have to travel a little.

The Three Keatons have been offered a place in a new Broadway Musical Comedy, but Joe says that they will have to come across with a lot of money before he cancels the time that he has booked in vaudeville. If ever this company does appear with a regular show they will clean up in good shape.

Ernie Young, the popular treasurer of the American Music Hall, had a funny experience at a party which was given by a certain "Spec." Ernie had hied himself to the party accompanied by his trusty aid, Halley, and on arriving at the place they encountered two gentlemen of the kind that, if you heard them talking and didn't see them, you would say, "Gee, I'm glad she showed up." Halley was introduced and immediately started to kid them. Ernie in the meantime had started to talk to a swell "Kiuck" and as he watched Halley with the two aforesaid gentlemen, he said to one of the girls, "Don't you think that those two fellows act rather effeminate?" The girls turned on Ernie and said, "No, I don't see that they do, and, if you please, they are my two brothers." In order to square himself Ernie has put asido a box for any performance that the girls wish to witness at the American.

Al Holbrook, the well known stage producer whose latest success is "The Chocolate Soldier," is in Chicago rehearsing the company which plays to the Coast. Holbrook will go to London for F. C. Whitney to produce "Baron Trenk" in the near future.

Charlie McCurran is in town again after a successful season with the "Young Buffalo Show." Charlie is now arranging for a number of "dog fights," which will be held on the North, South and West sides during the coming winter. If you have never seen one of these fights, get acquainted with Charlie and if you don't have one of the greatest laughs ever, then charge it all to me. Good luck, Mack.

Willie Dunlay spent a twelve-hour honeymoon with his wife over Sunday. Willie is with "The Girl in the Kimona," and his wife is with "A Stubborn Cinderella." They have not fixed when they shall meet again; they were, however, divorced at four o'clock Monday, he going to Janesville and she to Ottawa. Such is life in our game.

Elsie Cressy is very much perturbed because the Rev. Thomas Dixon sent for her to create a part in his new play. After Elsie had bidden all her friends around Chicago goodbye she trudged to New York and when she wafted into the office of the Rev. Dixon, he looked her over and told her he would be unable to use her because she was a pronounced Jewish type, and would never do to portray the character of the sweet southern girl. I know nobody ever accused Elsie of being "a Sheeness" around these parts, and she had to make a thousand-mile trip to find out she was not the type. She is now booking time for a new vaudeville act, and she will wear two gowns that from all accounts should create a sensation.

Harry Bartlett, formerly of Kelly & Bartlett, was taken to the German-American Sanitorium, Clark street, on Saturday last. Bartlett is suffering from a form of dementia which the doctors say may take months to effect a cure. It is understood that he is in rather straightened circumstances, and any assistance his friends can render him will be gratefully appreciated.

Jessie Barnes and Irene Hastings are seriously considering placing a singing and dancing act before the public. They are rehearsing now daily at Roosevelt Hall on the North Side. These two youngsters should make good for they are certainly endowed with good looks and talent a-plenty.

Charles Van Loan is here in the city taking a ten-day vacation before the World's series is pulled off. He will cover this for the Hearst papers. Charlie is doing magazine work on a large scale these days.

Carrick Major, the big fellow with the expanding voice who made such a big personal hit in "Teresa Be Mine," which recently played at the Chicago opera house, will appear in place of Joe Miron in the cast of "Jumping Jupiter" at the Cort theater Saturday night. Here is a fellow that has the greatest range of voice that I ever heard. When he goes for a job he picks a bass part or a tenor part with equal facility. He is a wonder and you will hear great things of him in the near future.

Elizabeth Goodall, who was with "The Time, Place and Girl" last season, has replaced Frances Kennedy in Richard Carle's show at the Cort. Miss Kennedy, by the way, joins "The Chocolate Soldier" company.

"Pat Van," who presides over the newstand at the Saratoga hotel, celebrated his forty-ninth birthday last Tuesday. No one knew it was his birthday but me, as Van says that he is getting to an age which it is nobody's business how old he is. I would not tell his age myself, only it reads like news, and you can gamble that is what I am here for. I understand that Funk, the wigmaker, is making Van a toupee.

Bill Morrow is in the city this week. He has about twenty straight booked from now on and says that he is happy.

Leonard Hicks, the well-known and popular proprietor of the Grant Hotel, denies that his pink hair is a birth-mark. When he was given to this great world his hair was a beautiful jet black and naturally curly. I could not learn how the present color came about, but Leonard has promised to tell me if I don't say that it was caused by his taking an over dose of Pink Pills for Pale People.

Jake Sternad put me onto something this week for which I wish to publicly thank him. I have been all over the world and never knew that this thing existed. It is something to reduce your weight. After using it less than three days I have lost my "pad." Anyone of the readers of this column who will send a self-addressed stamped envelope to this office will receive this treatment free.

George Roberts has arranged to take his vacation some time during the Panama Exposition, which will be held in San Francisco in 1915.

Strangles Herself With Cravat

New York, Oct. 12.—Miss Katherine Primrose, an attractive young actress strangled herself with a silk cravat in a theatrical boarding house here. To Edward Starr, the only person who seemed to know anything about the young woman, Miss Primrose said not long before her death that she had received a letter from her father in the West; she appeared very unhappy.

"Burgomaster" Getting Business.

"The Burgomaster," with Wallace Derthick ahead and Percy Hill back with the company, did a nice business last week in the Black Hills.

"Dan Cupid" Doing Well.

J. K. Vetter writes that "Dan Cupid" played three weeks of the Walker time to uniformly good business.

Captain Stanley Lewis is greeting friends on the Chicago Rialto, after a season of 254 consecutive weeks on the Gus Sun time and has signed up a bunch of contracts with the W. V. M. A.

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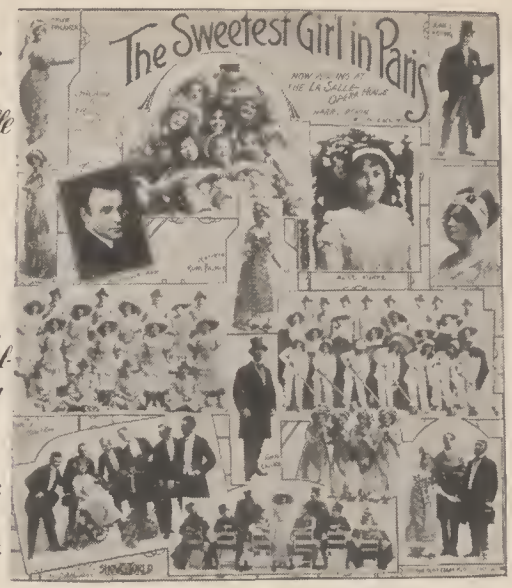

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By WILL REED DUNROY

(Continued from page 12.)

tified with the press end of the theatrical game, has arrived in Chicago to boom the coming appearance of Pavlowa and Mordkin, the Russian dancers who will be seen at the Grand opera house, Saturday night, October 22, and Sunday afternoon, October 23. These dancers have been a sensation in the east, and they come most highly recommended by others than Mr. Glickhauf.

The coming week should be a lively one in the theatrical world of Chicago. Marie Tempest will arrive at Powers' theater in a revival of "Caste," and that is one thing to cause some little ripple.

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Then, Adeline Genee will be seen at the Illinois in a musical comedy called "The Bachelor Belles," and Mrs. Fiske will be seen in "The Pillars of Society," which should help a little. At the Olympic the delayed "The Aviator" will be on deck with Wallace Eddinger as the sky pilot. At the Whitney we are to have a new musical travesty called "Lower Berth 13" which is said to be a child of the brain of Joseph E. Howard. With what we have on the boards already, these new attractions will add much to the interest, and let us hope afford something to entertain us all.

The benefit for the Policemens' Benevolent association which closed in Orchestra Hall last Saturday night was the most successful in the twenty-five years these benefits have been given. The sum of $60,000 was added to the fund.

Harry Mack, who has been for some time general manager for the W. F. Mann enterprises this week resigned his position with that firm and has become a member of a new firm to be known as the Gaskell, MacVitty and Mack company formed for the purpose of starring Mr. Mack's sister, Miss Violet March of Greenville, Miss. Miss March will be starred in "Barriers Burned Away," the play made from the novel of the same name by E. P. Roe. Mr. Mack is a well known and popular treatrical man, and the new firm has the confidence and the esteem of the general public.

AUDITORIUM PROMOTERS WILL LOSE BUT $1,000

Webster City, Iowa, Oct 12.—The Sioux City, Iowa, Audltorium Company will lose only about $1,000 of the $55,000 promised by popular subscription for the erection of the Auditorium. The subscriptions are now nearly all collected and it is believed that not more than $1,000 will prove uncollectable. Several cases are pending in court for judgment against delinquent subscribers.

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Otto Floto's

COLUMN

Coming World's Series Greatest in History of Baseball

Denver, Oct. 10.—It's only a few days now before the World's Series will attract the attention of all the fans. Every man, woman and child with a drop of sporting blood in their veins will have their eyes riveted on Philadelphia, where the initial battle will be fought. Much depends on the outcome of this first struggle. The winner of the first game generally has an edge on the series, but not necessarily so. For we all remember how Pittsburg trimmed Boston and then allowed the Bostons to come back and win the last three games and the championship. As a rule, however, the team that won the initial game won the series.

This time two of the best clubs that ever stepped on a diamond will be pitted against each other. Both excel in different departments of the game, so that it makes an evenly matched affair. The Cubs are a great ball team and have experience and inside play down so fine that many figure they cannot lose. On the other hand, the Athletics are a lot of youngsters, with a few old-timers mixed in to steady them. The Athletics have one of the greatest pitching staffs in the land and if they get off well they will be hard to beat. On the other hand, the Cubs seem to have been able to hit all kinds of pitching in the past and maybe will be able to solve the Quaker flingers' delivery. I look for the biggest crowds that ever attended a series to be present, weather permitting. New Yorkers are coming over in special trains.

There seems to be some real disappointment in Cincinnati over the poor finish made by the Reds. One paper publishes a cartoon and asks for "the days of '69." It will be remembered that the Reds went through the season that year without losing a game. If there are any others beside George Wright of that famous team still alive I don't know of them. Cincinnati would be one of the best ball towns in the world if they could but produce a winning team. They spend as much, if not more, than any other club for young players, but when they get them they don't seem able to develop them. They had Steinfeldt, Overall, Donlin, and a lot of others that didn't look good when they wore the Red uniform, yet when they got away from there they were stars. It seems that fate is against the Garry Herrmann band.

Tim Murnane suggests that the non-playing managers would lend more dignity to the game if they were to dress in citizen's clothes and do their coaching from the bench instead of putting on a uniform and coaching on the lines. Murnane thinks it's a sorry spectacle to watch a player who has outlived his usefulness on the diamond try and act up young on the lines. He thinks a club would be better served if managers dressed as Connie Mack and McAleer and gave their signals from the bench, sitting there with the youngsters and calling their attention to plays as they take place, and in that manner preparing tehm for the big thing. Many others think as Murnane does.

Jim Corbett thinks that the winning of Jack Johnson will prove the most severe blow the game ever sustained. "The worst of it is we have no white man in view able to defeat Johnson, and two colored fighters won't draw training expenses," he says. We don't just agree with Corbett so far as drawing powers are concerned. True, two colored men won't draw, but there's always an exception to a rule and the exception this time is provided by Johnson and Langford. I believe that if Johnson and Langford were matched they would draw a great crowd. Not as big as the Reno affair proved to be, but nevertheless enough would come in through the box office window to enable the winner to drive an automobile of his own for some time to come. There has been so much talk regarding Johnson and Langford and both have such a great following that a bout between them would attract attention all over the world.

Harry Lewis writes that he and Al Lippe will soon sail for France, where matches have already been arranged that will keep the Philadelphia boxer busy all winter. I remember when Lewis first took under advisement the trip abroad. He had been married only a short time and was in Denver training for a battle. "I don't know about this long trip in a foreign country," is the way he mentioned it. "You are among a lot of strangers and a long way from home. If you win it's all right, but if you lose, it's all wrong. Then, too, I do not know what kind of houses they draw, and maybe after I have trained for a month and made a hard winning fight, there may not be enough to pay my expenses. The whole thing is new to me and I don't know whether to take the chance or not." Since then Harry has fought Lewis and others over there and knows just what the game is. That it must have been profitable, his return trip is the best indication—for, be it remembered, "Lewis is a business man."

SEATS FOR WORLD'S SERIES ARE ALREADY EXHAUSTED.

Thousands of Dollars Mailed in Will Have to Be Returned, Both in Chicago and Philadelphia.

Chicago's sale of tickets for the world's series practically ended Wednesday night.

The supply of reserved seats, boxes and other reservations was exhausted Wednesday—with the demand estimated at more than three times the supply of seats.

All day long, all the previous night and up to nearly midnight Wednesday night Secretary Robert McRoy of the American League, representing the National Commission, assisted by a big corps of clerks and assistants, with Secretary Charles Williams and Secretary Thomas of the Cubs, toiled over the mail orders for reserved seats.

The demand was so great that the men in charge of the sale fled from President Murphy's offices and worked in a suite of rooms in the Grand Pacific Hotel, denying themselves to all callers.

Those in charge at 11 Wednesday night admitted that they would be compelled to return tens of thousands of dollars in checks to the applicants for tickets because the supply was absolutely exhausted. Secretary McRoy could not even secure two seats for a close personal friend.

Secretary McRoy believed that the scalpers have been foiled and that only a few tickets will find their way into the hands of the speculators.

Mail Claim Checks Thursday

The claim checks entitling those who have been awarded box seats were to be mailed Thursday as rapidly as they could be gotten out. Then the recipients of the claim checks must apply in person and pay for their seats. This gives the sellers a double opportunity to balk the scalpers. Persons who want tickets must come personally and not send representatives, and as most of the scalpers are known some may be balked.

The representatives of the commission were too tired last night to make any announcements, except that the work would be completed by Thursday and that an official announcement would be made immediately regarding the open sale of tickets and the remaining details of the huge sale.

When the work was completed Wednesday they stated that the receipts for the first game in Chicago will beat all previous Chicago records.

Philadelphia Sold Out

Philadelphia, Pa., Oct. 12.—The national commission late tonight officially announced that all reserved seats for the first two world's series championship games at Shibe Park had been sold. The work of returning the applications of those who were unfortunate enough not to have obtained seats will begin at once.

There are still about 20,000 seats, giving a perfect view of the field, which will not be placed on sale until the day of each game, so that all who desire to attend the world's championship games need have no fear of not securing a seat. These seats will be sold only at the park, which will assure every patron being given an impartial opportunity to secure seats and see the games.

BY C. P. McDONALD.

(Continued from page 11.)

"IN THE EYES OF LOVE" (Dans Les Yeux D'Amour") is by A. R. Langermann, the senior member of the firm. We have gone over it studiously and fail to find in it anything that is novel or entertaining. It is a most dreary affair, filled with harsh consonants and impossible of brilliant execution. Such words as "whiff" and "melts" have no place in popular music. A song, we would say if called upon to analyze its rudiments, must possess ingenuity in the management of meter. It must be framed of open vowels, with as few gutteral or hissing sounds as possible, and the lyric writer must be content sometimes to sacrifice grandeur or vigor to the necessity of selecting singing words and not reading ones. The simplest words best suit songs, but simplicity must not descend to baldness. There must be thought in the song, gracefully expressed, and it must appeal either to the fancy or feelings, or both, but rather by suggestion than by direct appeal. Philosophy and didactics must be eschewed.

"HERE'S MY POCKET, TAKE MY MONEY," is the second publication. The words are by F. C. Hunsinger and the music is blamed on A. R. Langermann. Mr. Hunsinger's words are crude. They endeavor to tell a story of a flashy coon who, meeting a "yaller gal" in Lincoln park, becomes greatly enamored of her, buys her wine or beer as she prefers, and tells her, con amore, to help herself to his roll. Mr. Hunsinger has succeeded in telling his story but he has told it badly. There isn't a laugh in the entire lyric unless one singles out the indifferent rhymes. Mr. Langermann (unwittingly, we trust), has made free use of Mendelssohn's "Spring Song." This is to be regretted for we've had enough of that sort of thing in the past few months. Frankly speaking, both these numbers are poor and not destined to become popular with either the public or performers.

The Thompson Music Company just has published a song entitled "AVIATIN' IN MA AEROPLANE," words by Phil C. Isbell and music by W. G. Yule. For it a title page has been supplied which is one of the most awful and wretched pieces of art it ever has been our misfortune to behold. The artist, prompted either by modesty or shame—and we naturally assume it must be the latter—has omitted to attach his or her name to the creation. This is well, for no publisher on seeing this page would be foolhardy enough to trust one of his offerings to the artist for illustration. Aside from its distressful (or distressing) front page, the song is a poorly wrought out conceit. It has neither words nor melody.

"WHEN A FELLOW HAS A SWEETHEART LIFE'S A SONG," words by Jos. Mittenthal; composed and published by Jos. M. Daly, is another one of those "don't know what to do, gee, I'm blue" affairs that are the burden of our soul, although, to be entirely just, it must be confessed that Mr. Mittenthal has written the best half of the song. We haven't heard the song exploited in these parts, for which we are most grateful. Our own Chicago writers furnish us with all these blank cartridges we care to have.

From Birmingham, Alabama, comes a song of which we are extremely fond. "JUST PLAIN JANE" it is called, and it is published and written by Frank Strickland. We wish to note in passing that Mr. Strickland is a song writer of the first water. "Just Plain Jane" has a melody that is far above the average. The arrangement is heady and shows the work of a trained harmonizer. It is brilliant, precise, and highly gratifying. Mr. Strickland should appreciate the full intrinsic value of his commodity and acquaint the performers and dealers with it. Birmingham is a long way from Chicago. Few people, if any, in our city know of the existence of "Just Plain Jane." Mr. Strickland should take advantage of the fact he has a winner and spread the news broadcast.

The Sunlight Music company has just published what Mr. Harry L. Newman terms his "new Tennessee" song. It is entitled "I WANT TO GO BACK TO GEORGIA," and Mr. Newman (who wrote the music) predicts for it as much vogue as his "In Dear Old Tennessee" attained. We are of the opinion that Mr. Newman is wrong in his contention that this new number is as good a song as "Tennessee" and that it will be equally as popular. Undoubtedly it will demand a fair sale, for all such songs sell to a moderate extent, but we hesitate to look for its becoming sensational. Olive L. Frields' words are far from being superior to those of its predecessor, and Mr. Newman's music is not of the best quality.

Jack Harwood and Joe Dalton in "YOU'RE A BAD, BAD BOY" (Jos. M. Daly, Boston), have endeavored to write a "kid" song, but they've fallen down hard, comma, very, very hard, exclamation! Misfit rhymes abound and Mr. Dalton in his music evidently has tried to keep up the good work. One might add that he has sanguinely succeeded. It is hard to understand just why song writers rush into print with such worthless material. It is equally as difficult to conceive how publishers can be induced to believe that there is remuneration in the publication of it.

BY DOC WADDELL.

(Continued from page 14.)

Earl DeBoe was fined $100 and costs and sent to the works for six months for contributing to the delinquency of Ethel Kinkead, aged sixteen. He enticed her to his room under the pretext of engaging her for the chorus of a grand opera company in New York city. The fact that DeBoe had no piano in his room caused his conviction. It was brought out that no theatrical manager can engage one for a chorus unless he has a piano with which to test the voice of the singer seeking an engagement. Will this cause "chasers" in the profession to buy pianos? And will the punishment meted out to DeBoe keep the girl from the stage? She was imprisoned in the Juvenile Detention. Miss Wise, the probation officer, heard overhead the shuffling of feet and investigating found stage-struck Ethel practicing a toe-dance.

Arrested and convicted on charges of which he has been declared innocent by those who had him arrested, George Will, 695 Livingston avenue, an employe of the Columbus Hippodrome, claims he was held at the police station five days and refused the right to call upon friends for bond or attorney. He is gathering evidence with a view to making it "warm for somebody around police station." The police department of Columbus is a roaring farce. The mayor of the city, according to the story of himself by himself, is too pure for earth and his chief of police is lacking in every essential for the making of a real officer. When it comes to talk and red tape both mayor and chief are military and churchy, but when real action is required they find themselves laughing stock for the kids and easy marks for the professional wrongdoers. The people, when they get a chance to speak, will relegate these two salary drawers to the tall uncut, and they'll tour thereto before that if Governor Harmon will be a great big man instead of a ward politician.

THEATRICAL EMPLOYE TAKES DEADLY DIVE

Eddie Swaidner, of Butte, Mont., Fractures Vertebrae While in Bathing.

Butte, Oct. 12.—T. M. A., Lodge 78, of this city, on September 21 lost one of its youngest and most popular members in the death of Eddie Swaidner. The young man, while visiting Gregson Springs, near Anaconda, with a party of theatrical people from that city and another party from Butte, made a dive of about twenty feet into seven feet of water, and having miscalculated the distbottom or the tank and fractured two spinal vertebrae. He was taken by his friends to an Anaconda hospital on a train which happened to be approaching at the time. By reason of partial paralysis being instantly produced, Swadiner suffered no pain whatever, and was able to converse with his friends up to within a few moments of dissolution, which came about fifty-two hours after the accident.

Young Swaidner was buried in Mt. Moriah cemetery, in Butte, September 30, the remains being escorted to the grave by half the T. M. A. lodge members, or all of those residing in the city, and by a band of sixty musicians from the American Federation of Musicians, of which the deceased was a member; in fact, when he was admitted to this organization in Colorado Springs he was its youngest member. The young man had worked in various theaters here and in Colorado cities.

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PEEVISH MAMIE, HIGH DIVER, IN TROUBLE

Arrested for Walloping Chance Acquaintance Over the Head With an Umbrella

Detroit, Mich., Oct. 12.—Mamie Frances, high diver by trade, horsewoman and crack rifle shot, was in the police court here not long ago for attempting to cave in the head of her blacksmith escort with an umbrella.

The officer found Mamie walloping W. C. Burdo, a Toledo blacksmith, at Woodward and Michigan avenues, one evening, and arrested both. Mamie told the judge she met her friend on Woodward avenue, but found it hard to shake him after he had purchased dinner, an umbrella, and seats for the show. "Who are you, Mamie?" queried the judge. Mamie drew down her pole pink opera cape around her and in dramatic tones announced: "I'm Mamie White, better known as Mamie Frances, champion woman high diver, horse rider and crack rifle shot, from Bagdad, Wyoming. I dive into a tank from a great height; ride horses standing on my head and all that; shoot glass balls, blow out matches and clip human hairs with bullets. I expected to dive at the state fair here, but something happened to prevent it and now I'll have to sell my horse, King Carlo, to get out of town."

"But, Mamie," interrupted the judge. "Why did you pick up this blacksmith on the street and swat him over the head with the umbrella?"

"I was simply walking along in the rain and I met him walking along in the rain, too," responded Mamie. "You can't never get acquainted if you don't speak to people. Can you? So I says, smiling, 'It's raining, ain't it?' He smiles back and says, 'Let's walk together and I'll buy an umbrella to keep the rain off us.' He bought it and gave it to me, then he bought the eats. It was too wet to go to the fair, so he suggested going to a show and buys tickets. On the way over he meets a friend of his. I smiles at him and he wanted to knock his friend's block off right there. Now, I don't call that polite, d'yo, judge? When we got in the show I didn't like the bill, so I ups and leaves. He comes a'running after me and wants to grab the umbrella. He was swearing. Well, being a lady, I wouldn't repeat his words in front of all you men—and I hits him over the head with the umbrella when he gets too fresh."

Burdo admitted buying the umbrella, but denied presenting it to Mamie. When Mamie went to claim her valuables she caused the officers to blush when she restored some of the articles to a place of safe keeping in her stocking.

Mamie Frances and her diving horses were advertised to be one of the big free outdoor attractions at the big Michigan state fair held here and which closed September 24. For unknown reasons, Mamie did not appear at the fair at all.

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Managers Become T. M. A.'s.

Montgomery, Ala., Oct. 12.—H. C. Fourton, H. C. Farley, and W. K. Couch, managers of the Grand, the Empire, and the Majestic theaters, respectively, were elected to honorary membership in the local lodge of T. M. A.'s.

Joe Winninger Gets Divorce.

Joe Winninger got a divorce Oct. 5 from Bonnie May and gets the custody of their four-year-old boy.

Doyle Sues Arch Management.

Frank Q. Doyle is suing George L. Brown and the Englewood Amusement Company for $266 back commissions for booking the Arch theater. The house now gets its attractions elswhere.

RUMOR UNFOUNDED

Frank Q. Doyle is not securing his headline attractions from Norman Friedenwald. Doyle gets many American Music Hall acts but the most of them were arranged for weeks ago. Such a rumor was on the street this week.

MAGNETISM WINS Every time. 120 pgs. 25c. "Hypnotism's Wonders" free. Science Inst., S. W., 27 Randolph St., Chicago.

LAURA JEAN LIBBY PROVIDED REAL FUN

Her Engagement at American Music Hall Proves Amusing to Every Person and from Every Standpoint

The Bush Temple "tryouts" introduced some gally amateurs to the Chicago theatrical colony but never during the popularity of those affairs did anyone appear who was so "poor" from a vaudeville standpoint as Laura Jean Libbey, headliner at the American Music Hall the first part of last week.

Laura Jean Libbey was booked by William Morris for a joke. She says he coaxed her to go on the stage but friends of Morris will not believe it. A man of his judgment might see dollars in an attraction of this kind but he would never inveigle a fair young thing on the stage, just for fun.

Laura opened Monday afternoon with a protean novelette in which she played many of her own characters. It was a sickly sort of a hodge-podge and the audience kidded her to the limit. Cries of "Get the hook," clapping of hands like a drum corps keeping time, yells, cat calls, etc., were relieved by the throwing of cigarete and cigar butts.

After Monday afternoon Laura Jean was placed to close the show. She was limited to ten minutes and made to appear in front of an advertising curtain. She wore a prop boquet of pink roses tied with a gaudy pink ribbon. She had on diamonds, also. Laura can't make much of an impression with her talking and her gushy remarks on love and kindred subjects were so ridiculous that it will be a laugh long after the Cherry Sisters are forgotten.

"Laura Jean draws them in and chases them out," was the point of view of one prominent amusement man, who is never a knocker.

William Morris was in Chicago last week, went to Omaha the first of the week and came back here Tuesday night. After his arrival from Omaha Laura took to doing her two-minute act which is reviewed elsewhere in the Show World.

It has been a merry laugh for Chicago. The idea of coaxing Laura Jean Libbey on the stage was amusing but no one could have believed that she would take herself seriously. She actually tried to "get back" at the hooting crowd, which looked upon her with derision.

The Chicago Journal said:

The orchestra at American music hall played "Annie Laurie" yesterday afternoon when Laura Jean Libbey, savioress of American literature, tripped forth to the footlights, but the sentimental associations of neither song nor story had any effect on the coldly unsentimental audience that confronted the most distinguished resident of Brooklyn. One look at Laura Jean's sweet smile, one sound of her dulcet tones seemed to be more than enough for two-thirds of the crowd, for they followed the example of the man in the front row who jumped over two seats in his haste to get away from the firing line. The rush for the exits that proved the most salient feature of Miss Libbey's act proved her also the champion "chaser" of the vaudevilles. The Cherry sisters had more "boos" and "baas," but their audiences remained to see how absurd they could be. The audience at the American yesterday seemed to estimate Laura Jean's possibility at one glance.

"Won't you stay just a little while?" pleaded the lady in the white lingerie gown, taking a strangle hold on the six silk roses of her pink bonnet. "I want to meet the dear girls who read my books." But the dear girls—nineteen or twenty of them in hobble skirts and Cheapside chignons—had turned their backs on the lady who wrote of the sorrows of Gwendolen.

"The name of my monologue is 'Lovers Once, but Parted Now,'" piped Laura Jean.

"You're right," said a man who was leading out the third aisle.

"But I have to finish my piece anyhow," declared Laura Jean with more than a suggestion of tears in her voice.

"Oh, go right on," said an encouraging brute, "we're going too."

"I'm going to talk about love," Miss Libbey declared. Her blonde beauty radiated at the mere thought and her bonnet plumes bobbed triumphantly.

"Hearsay evidence ruled out," shouted a big man in a box.

"How I came to be here," Laura Jean persisted, " was this way. Mr. Morris told me—"

"Do you believe all a man says?" someone quoted from her works, and in the groans and moans and shuffling of feet the rest of the story of what Mr. Morris said was lost.

But Laura Jane Libbey is as brave as Goldie, the violet-eyed siren of the Passaic mills. She went right through to the last syllable, made an elaborate courtesy, bumped into the scenery and even came back for the tribute of red and white roses that she has received at every performance since she came here.

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:: MADISON AND DEARBORN STREETS ::
CHICAGO

THE THROBBING THROTTLE

ADDRESS ALL CHECKS, theatrical passes, and things worth while to the Editor; all manuscripts should be sent to the office-boy.

A WEEKLY SAFETY-VALVE REGISTER OF THE PULSE-STEAM OF DAILY DOIN'S THAT MAKE THE WORLD OF SHOW GO 'ROUND

J. CASPER NATHAN, Editor

SUBSCRIPTION: Five cents per copy to the uninitiated; gratis to the wiseacres.

NOTICE: This paper will be delivered by airship, if you call for it in one.

THIS WEEK'S NEWS LAST WEEK — OFFICE—WHEREVER THE EDITOR SEES A TYPEWRITER — "BOW TO NOBODY; BOW-WOW TO EVERYBODY"

"THE CAT AND THE FIDDLE"

A cat saw a fiddle, while looking for mice, examined it closely, thought 'twould be nice to play it and fingered the strings with his paws, and all the while, pictured the public's applause. But, then, as he played, the bridge fell with a thump, the fiddle arose and, before he could jump, it slammed 'gainst a window and crashed through the pane,—and our cat was a-riding a queer aeroplane. He rode to the North Pole and back to the South. And, while he was riding, he opened his mouth in hopes that a stray rat would enter therein and meet with the fate cats deal to its kin. But, dust, stones, and pebbles were all that he found, so, tired of flying he dropped to the ground.

In the meantime his people had heard of his flight. They met and determined that they'd treat him right. He got an ovation the day that he came that would have put Roosevelt and others to shame. They called him a wonder with magic endowed; his mother and father and sister were proud. And one little kitten was glad as could be (the one he had promised to marry, you see). 'Twas rats, milk and honey for our cat that night, because he had made a great airship flight.

And then, when his glory was high as Pike's Peak, some manager offered two thousand per week, if he would headline on a choice, special bill and talk aviation while in vaudeville. He snapped up the offer and was quickly starred. And for a short time it seemed naught could have marred the glory, the fame, and the joy that was his. Each night he went forth and cried: "Friends I riz, much higher than butter, much higher than cheese, can rise when they're cornered. I saw, if you please, more sights than an artist of words can depict. My friends, I've got Brookins and all the rest licked." And he kept on pushing the noise through his jaws and had to bow ten times to stop the applause.

But, now, I must reach the sad part of my tale. Each day a grand valet would go with a pail and visit a cow that was noted for milk of richness and pureness, as smooth as fine silk. 'Twas carried most proudly on the valet's head, for on naught but the best was our headliner fed.

But soon the cow wondered why he had to drain his system for milk for an artist to reign. So he asked the valet just why the strange star was hailed as a king by the folks near and far. When he heard the tale of the "Fiddle-balloon," he said: "That's a pipe, I'll JUMP OVER THE MOON." The valet, he laughed to hear the cow talk. But the bovine said: "I can beat him in a walk."

The news quickly traveled. All cat-dom declared that the bovine should jump. He was soon double-dared. So they waited till midnight came into the scene and gathered to see the jump of the bovine. He came and he looked at the moon and he said: "Just watch me, my friends, I will jump overhead." With a lick of his cud, as the crowd gave a cheer, he jumped with a movement as light as a deer and kept on his way end, to their surprise, soon jumped clearly over the bright, shining moon, and landed with movement as graceful and free as if he had swung on the simplest 'trapee.' Of course, he was hailed as the greatest thing yet and the crowd had forgotten (as people forget), the brave Mr. Cat, who had ridden so far. His contracts were cancelled, all hailed the new star who told them how he'd jumped clear over the moon. And his salary-checks were a joy-giving boon.

And the kitten who'd promised to marry the cat soon treated him worse than she would a poor rat. Had Nature's stern laws not refused to allow, she soon would have married the popular cow. Devoid of his hookings and the cat led a life marked by the worse misery than war's bitter strife—the misery of knowing that dearest of friends take wings with the winds when your good fortune ends. He'd not saved a cent, for he thought fame would last and, like redskins do now, he lived but in the past. He rode on the fiddle, but no one would give the ex-star a penny on which he could live. Defeated in spirit and wounded in pride, he just pined and pined, till, one night, he died. And no one put flowers upon the fresh grave,—so that ends the tale of the cat who'd not save. This little ditty's moral is plain; 'tis this: Make hay while you're fresh in fame. And, if you should doubt this sad story, I say, remember that someone has written a play called "The Cat and the Fiddle," which shows, beyond doubt, that there's truth in the facts I am talking about.

KING OF PORTUGAL WRITES PLAY

The recently deposed king of Portugal, while en route to England on the vessel that rescued him from the wrath of his obdurate subjects, wrote a two-act musical comedy entitled "The King and the Show Girl," said to be based on his own experiences.

The climax of the first act shows the king, in bad, leaving his native shores, humming the love song he sang to the show girl at their last meeting. The entire chorus of revolutionists and war correspondents join in the refrain as the cannons of the insurgents (not related to Uncle Joe in any way), boom in the distance.

Henry W. Savage has purchased all American rights by wireless and will star the ex-king early in the winter. Because of his first-hand knowledge of foreign languages, Gus Sohlke has been engaged to stage the production. The ex-king expects to redeem state treasures, now in pawn, on the proceeds of his starring tour.

HOUSEHOLD HINTS.

Insuring a dead man. If the body is cold in death at midnight, secure insurance papers at 11:45 p. m. Remember, it isn't death you're betting to it, but the insurance company.

Seeing a vaudeville show free of charge. Call on the manager at rush hour and tell the stenographer the boys in the neighborhood have delegated you to ask him to run for senator. Ten to one she'll tell you to wait for him among the audience.

Teaching a favorite daughter to smoke cigarets. Forbid her the house if she dares to place one between her teeth. This method is certain to produce quick results.

To polish furniture. Take Hubby's bottle of whiskey, pour contents on cloth and rub well into the woodwork. If you have compunctions, remember that the furniture needs the shine as much as his nose.

THE PROPER AGE

For writing a play depends upon how many relatives you have in the producing business.

For becoming a prima donna depends upon the marriageability of the manager of the show.

For entering the producing business depends upon how much money you made in the junk business,—and how much you can afford to lose.

For getting a divorce depends upon how badly the newspapers need some new excitement.

For becoming a press-agent depends upon how strongly your parents urged you to avoid all forms of lying.

For making a "positively last appearance" depends upon how many such appearances your audiences will stand for.

WE HEAR

That a showman shot a millionaire through jealousy. A queer wrinkle this. History invariably reports that the millionaire shoots the showman.

That Virginia Harned wants a new divorce. Serves her right for throwing the old one away before it was worn out.

That Harry Spingold is a Promotor-Producer. We always felt sure he'd promote himself to a place where he'd produce the goods.

That George Ade is writing a new play. Won't Mr. Dillingham be happy!

That Sam Scribner intends to purify burlesque. Why doesn't somebody begin to produce worthy burlesque first and wag about purification afterward?

That Doc Waddell wrote an article on killing circus animals. Pity 'tis, 'tis true that animals can't read!

BETWEEN THE ACTS

What Shakespeare'd Do

What Shakespeare'd do, if he
were living still,
Has puzzled me and maybe
puzzled you;
A cinch it is, what went in
days of Bill
Would meet with quick and
rather sad taboo.

2.

Suppose he wrote a dandy,
tragic show
And brought it into Harry
H. Frazee;
And heard the latter say:
"That stuff won't go,
What people want is music
comedy."

3.

Or s'p'ose he peddled something
he thought good
To Charlie Frohman and then
heard him say:
"I would not take your stuff,
boy, If I could,
It's me for nothing but a
foreign play."

4.

The chance he'd get with
Mister Dillingham
Would not amount to much,
I am afraid;
For Dillingham would simply
say; "I am
Content to put on plays that
are by Ade."

5.

And so poor Bill, if living in
our day,
Would starve and have to
put his clothes in soak;
Nobody'd ever know he wrote
a play
And he would live and die
a simple joke.

One of the pleasantest mem'ries I cherish is a little chat with Dorothy Vaughan. I felt sure she'd make good, because she seemed to like her work and earnestly refrained from knocking her fellow artists. You can put it on a piece of paper and stick it in your make-up box—That being everybody's friend is the only way of having everybody for your friend.

Richard Carle is such a sociable man off the stage, so willing to hear what you have to say, that you'd never take him for a star.

HARD THING TO FIND

A millionaire who wouldn't leave his happy home for a chorus girl.

Cold cash in the warm weather.

A girl friend who'll eat up against a lunch-counter.

Mercy at the ticket-scalper's.

Success.

Prosperity.

Enjoyment.

Contentment.

HARD THINGS TO LOSE

The playwright friend who insists upon reading you his latest.

The "Bunk-artist."

The fellow who hasn't some opinion he's anxious to divulge relative to the respective merits of the Cubs and Athletics.

The penalty for stealing a popular song.

The youthful appearance that made everybody laugh at your first efforts.

ME-O-GRAMS

In these days of inferior plays, see the worst first; you'll enjoy those a grade better, if you do

Song-writing is a field of promise,—but only promise.

Always wear gloves when calling upon your best girl. She can't tell how many cigarettes you've smoked and, naturally, won't get you in bad by asking who you smoked them with.

The keynote to success lies in knocking so generally that nobody else can appear successful.

Don't wait till the leading man dies or quits, my chorus boy friend. Convince the manager that you're the only fellow in the troupe that knows something and have the star fired.

To be really popular shake hands with women friends and shake for drinks with male acquaintances.

Different people are made happy in different ways. If you get real enjoyment out of a scowl, don't be foolish enough to permit anybody to make you laugh.

The stage, like a lion's den, is a good thing to talk about,—but a bad thing to enter.

Now that the new city hall is nearing completion, performers who sleep on park benches will have a dandy lobby to hang around in.

Watch out, Walter Brookins—or William Morris will get you.

Musical comedy will live—but not the kind we're treated to now-a-days.

HOW HITS ARE MADE

THE DRAMA

Mr. Smith, the producing manager, and Mr. Jones, the booking manager, are talking things over. Issy, the office boy is in the outer office reading a newspaper.

Jones—Got anything new, Smith?

Smith—Nothing to speak of. Several plays came in this morning's mail by unknown writers, but of course, I fired 'em right back. I know what they are before I consider them.

Jones—Who's writing most of your plays now?

Smith—Bodkins. I tell you that man is a wonder. Handed out a real hit three years ago and Hastings made a fortune out of it. That's when I induced him to come under my wing. True, the thirty plays he's handed me so far didn't cause the stir I expected, but I know he'll hit the bull's eye some of these days. (Issy brings in a special delivery letter.) Ah, it's from Bodkins. He says he's written a new play which he's sending under separate cover. Hasn't picked the title yet, but we'll talk that over later. Got that package, Issy?

Issy (forwarding package)—Here it is.

Smith (without opening it)—Good!

Jones—Fine!

Smith—What I like about Bodkins is his punctuality. Met him night before last and asked for a play. He promised to write one at once. Here it is all typewritten and ready for production. I want this play booked in your best theaters.

Jones—Gladly, I know the value of a Smith production. But who reads the play?

Smith—It is unnecessary to read a Bodkins' play; besides he objects to it. He wouldn't stand for corrections, anyhow. Says that'd do for amateurs.

Jones—Who's going to play the lead?

Smith—Tom Browne.

Jones—Don't know as I've heard of him.

Smith—What; haven't heard of Browne? Why, he got two thousand a week for playing a lead in one of Bodkins' best last year. True, the show stranded after two weeks, but he was a knock-out while it lasted.

Jones—Has Browne read the new part?

Smith—No (Chuckling). But Bodkins says he'll work for the one thousand per week I offered him. The contracts are enclosed in the letter; I'll mail them off at once or he might ask for more money or get away from me.

(Fills in papers, rings for Issy and instructs him to mail them without delay).

Jones—When will the play rehearse?

Smith—Immediately. Browne won't join the company until a week prior to production. He hates long rehearsals. Everything looks good. I'm sure the play is right and Bodkins was kind enough to send a scenario which I haven't time to read. I'll slip it to our publicity man and he'll do the rest.

Jones (rising)—I hope it proves a success.

Smith (proudly)—All my plays are more or less successful. I attribute it to the fact that I use judgment and tact and know what the people want. Don't forget the choice bookings. (They shake hands and Jones departs, deeply impressed).

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SHUBERT ATTRACTIONS IN JAKE WELLS HOUS

First of the Season Played October 10, Indicating th Southern Promoter Has Indeed Subscribed to True "Open Door" Policy

Montgomery, Ala., Oct. 11.—Jake Wells, lessee and owner of many theaters throughout the Southern States has made it possible for Montgomery to secure the advantages that the so-called theatrical war between the Klaw & Erlanger and The Shuberts.

At the opening of this season, Wells made an announcement that he has severed his connections with Klaw & Erlanger, and that his house in Montgomery would not be given over to either of the factions, but that he was going to operate strictly on the "Open-Door" plan, for the season, 1910-11. At first but little credence was put into his statement as it was generally believed that he was connected with Klaw & langer, but that he was operating cretly for his benefit.

The Grand was originally booked open with a K. & E. attraction, howev "The Great McEwen" Company ope the house. Then followed several of Syndicate shows in quick order. Oct. 10, The Bernard Amusement C pany presented Miss Janet Waldro "Beulah"; Ben Kahn, general mana and A. I. Goldberg, business manag This attraction is the first of The Sh bert shows to play in Montgomery t season. This attraction, while not ing produced by The Shuberts, it h been playing only The Shubert hous heretofore, in the South. "The New weds and Their Baby," will appear Oct. 12. This is another attraction th has been playing the independent hou in the South.

Manager Fourton has announced f attractions during the Fair week. Th will no doubt be a hard competition f the Fair Association to fight against, but little interest is shown in this for of amusement.

Purchase Property in Philadelphia.

Philadelphia, Oct. 12.—Fred G. Nix Nirdlinger and William Freihofer ha purchased from Frederick Rapp th building adjoining the new Nix theater. The assessed valuation of th property purchased is $17,000.

Season Opens in Redlands, Cal.

Redlands, Cal., Oct. 7.—The loc theatrical season opened here last nig with a performance of "The Chor Lady" with Rose Stahl in the stell role. W. T. Wyett is managing th Wyett theater where Miss Stahl ap peared.

LOWER BERTH "NO. 13" A HIT.

Lower Berth Thirteen, which was pr sented at Madison, Wis., Tuesday nigh registered a decided hit, according to a reports. Arthur Deming scored as th Pullman porter, in fact one of the Mad son papers gives him credit with ru ning away with the show. They play Wednesday night at Madison then car in to Chicago, where they lay off tw days to prepare for the opening Satu day night at the Whitney theater for run.

WORKING DAY AND NIGHT ON DUBUQUE MAJEST

Dubuque, Iowa, Oct. 12.—The Maje tic theater, under the management "Jake" Rosenthal, will be opened to t public about December 1. A day a night force are now employed and t work is being rushed for as early opening as possible.

Turns 'Em Away Continually.

Evansville, Ind., Oct. 12.—It is almo a nightly occurrence at the Wells Bij here to have the doors closed again crowds too large for the capacity of th house. The theater is playing Prince vaudeville. Manager Sweeten is charge.

NEW BRANTFORD ACT

Tom Brantford, booking agent and pe former, is to produce a new transform tion act at the Trevett theater ne week; "The Dawn of Day" is the titl The Rinoldos will be featured.

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RIVERSIDE MANAGER PLANS TO PLAY ON SUNDAY

Riverside, Cal., Oct. 12.—Manager Young, of the Norton theater, until recently the Lowe opera house, has precipitated trouble in the local amusement field with his announcement that he intends to have his house open on Sundays. Heretofore, the motion picture houses have been the only indoor amusements permitted to do business on the rest day. There is an element in the city that hold that there should be no discrimination against the legitimate houses presenting attractions which are sufficiently moral to be presented during the week.

The Promotion Syndicate has announced that a big amusement pier to cost $1,000,000 will be erected here. A revolving cafe, a scenic railway, and a big dance hall—all out far over the Pacific—will be features.

Frank Nye has secured the control of the Wyatt theater in Redlands, Cal., adding it to the Potter in Santa Barbara and the Loring in Riverside, which he also controls.

L. H. Ramsey, who has long been associated with the vaudeville business in West Virginia and Kentucky, is interested in the erection of a new house in Lexington, Ky. The accompanying picture of the Ramsey Hippodrome in Charleston, W. Va., which the owner is planning to sell in order that he may give his personal attention to the house in Lexington. Mr. Ramsey has announced that he will sell the Charleston Hippodrome, which will make it a great bargain and the crowds which are around it in the picture would seem to indicate that it ought to be a bargain at almost any price.

K. & E. ATTRACTIONS SCARCE IN ATLANTA

Atlanta, Ga., Oct. 12.—The Klaw & Erlanger forces in Atlanta have not been playing continuously since they opened here, and it is thought that this is an indication that either they have not the new plays to present or they have such long jumps to make in this section that they can not profitably "feed" their house in Atlanta without a heavy "jump" expense.

On the other hand the Grand, the Shubert house, has not been "dark" a night since it opened about the first of September, and it has registered but one failure so far, and this was a failure purely from the standpoint of the critics. This was "The Moulin Rouge," which played to large houses, but received roasts from the critics of the daily press the next morning.

There is an interesting story in connection with the manner in which the rival forces of the Shuberts and Klaw & Erlanger come to both have houses in Atlanta, without the latter having to build. It runs something like this. The Wells people own a lease on the Orpheum theater which has some seven years more to run, and they played vaudeville down there until the latter part of last season, when their new house, the Forsyth, was opened. This threw the Orpheum dark, and it was expected that it would remain so, but along comes the break in the Klaw & Erlanger people with the Independents which threw the Grand open to play "open house" stuff. The DeGives, who own the Grand, then leased the house to Weis, who in turn leased it to the Shuberts. In the meantime Joel Hurt, an Atlanta capitalist, entered into a contract to build a K. & E. theater on condition that it should be leased for ten years. This can not be finished until some time next year, and the Wells people then leased the dark Orpheum to the Klaw & Erlanger forces. And thus Atlanta has plays of all kinds from both forces.

As a consequence, this city is getting plays and players that it could not have hoped to see under the old regime.

It is stater that the Hurt theater will be the most magnificent in the South when finished, and as it has a central location, just off the "Great White Way" of Atlanta, it is bound to prove popular, always provided that the proper plays are presented.

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OLDEST CIRCUS CLOWN FINDS NOTHING NEW

Tony Agley Parker, Now Living in Winfield, Kan., Says Gags and Puns Are Only Dressed Up.

Wichita, Kan., Oct. 12.—"Nothing new in the clown business of today over fifty years ago—not a thing. Same old gags and puns we used to spring when I first broke into the business, and the ones we kept using all the time I was in, dressing them up a bit, of course, but nothing changed."

Such was the verdict of Tony Agley Parker, of Winfield, Kan., the oldest circus clown in America, after witnessing the performance of Ringling's circus in this city recently. Although 86 years old, the veteran clown is hale and hearty and enjoyed the show and the visit to Wichita immensely.

Parker was born February 12, 1824, and joined a circus when but 10 years of age, being engaged as an acrobat, rider and general performer with the Van Amberg shows in 1834. Staying in the business all the time, but drifting about from one show to another, he finally joined the Jerry Mabee circus in 1890, the year it was organized. He was with this organization two seasons and then joined John Robinson's show, staying with it one year. He then went back with Mabee for a year, then spent four years with the Dan Rice show, joining with Spalding & Rogers in 1898. In 1899 he joined the Levi G. North show and was with them until the civil war broke out, when he enlisted and served for four years. At the close of the war he joined with Yankee Robinson's circus and was with it two years. Later he was with Cooper and Jackson for several years and played his last engagement with Shields' Southern circus, with which he was working when he was injured by a fall in 1888 and quit the business.

Mr. Parker has seen at close range the development of the American circus from the little single ring show with 50 or 100 foot tops to the acres and acres of canvas of the present day tents; from the time when the one pole of the tent was in the middle of the single ring to the two, three, four or six pole tents of today.

It was in the same year that Tony Parker was born that the John Robinson shows, the first in America, were organized. The show business of that day was in many ways far different than at present, and the life of the performers even harder. Tales without number are told by the old clown of the old days under the canvas, when everything went by wagon train and the six performances of the regular day's program were followed by a night jump that probably lasted until almost show time the next day.

In the early days of the American circus, dirt rings were unheard of. It was John Robinson in 1852 who first used a dirt ring, and this was brought about through an accident. Down in Southern Tennessee, where the show was then traveling, in some way half of the circular wooden curb, used as a ring was lost off the wagon one night. The show had to go on, so Robinson got a plow and some shovels and hollowed out a dirt ring, covering it with saw-dust, as at present. The idea was a complete success and when the old curb was finally found he shipped it on out of the country and never used it again.

Elephants were much more of a rarity in those days than now, when every child who has ever been in a city where a circus paraded has seen them. Parades were not part of the regular program in those days, and the single elephant that most shows boasted was hustled into town before daylight and hidden in some barn until time for the tents to be up, then covered with canvas and spirited into the tent. It was to see the elephant in a much more literal sense than at present that youngsters, and old-sters too, went to the shows in those days.

The admission price to shows in those days were twenty-five cents into the pit, where there were no seats at all, or fifty cents on to the other side where seats were provided. No parade was given, but a free concert started an hour before the show. But few side shows were carried in those days, and the ones that were, had wagons which were used for stages, the sides being let down and the tent put up around them.

Parker drove a team across the plains to California in 1850, and about that time was the author of the song called the "Forty Niner" song. He also wrote a song called "Whole Hog or None" which was extremely popular about that time.

Although 86 years old and having spent 53 years of that time following the hard life of the showman, Tony Parker is strong and active today. He attributes his excellent health largely to the fact that he has never used either tobacco or intoxicating liquors. He has made his home at Winfield for several years and expects to remain there for the rest of his life, though he greatly enjoys dropping in on the modern day shows and entertaining the boys around the dressing tent with stories of the olden days in the show business.—Wichita Eagle.

ADRIENNE KROELL, LEADING LADY

Miss Adrienne Kroell, the leading lady of the American Film Manufacturing Company, seems unquestionably destined to reach heights as yet unattained by the various favorites at present seen on the screen in motion picture theaters.

Miss Kroell's beauty is well attested by the fact that in 1907 she won the international beauty contest of the "St. Louis Republican."

Miss Kroell in her theatrical career has supported such stars as Virginia Harned, Amelia Bingham, Henrietta Crossman, Wilton Lackaye, James K. Hackett, Marguerite Clark, and Jules Herne.

Miss Kroell is a clever actress and versatile.

UNDER THE WHITE-TOPS

Where Your Circus and Carnival Friends are to Be Found in the Near Future

Barnum & Bailey—Fort Worth, Texas, Oct. 15; Ardmore, Okla., Oct. 17; Shawnee, Oct. 18; Enid, Oct. 19; Tulsa, Oct. 20; Muskogee, Oct. 21; Fort Smith, Ark., Oct. 22; Texarkana, Texas, Oct. 24; Shreveport, La., Oct. 25.

Buffalo Bill-Pawnee Bill Combined Shows—Santa Barbara, Calif., Oct. 15; Los Angeles, Oct. 17-18; San Diego, Oct. 19; Santa Ana, Oct. 20; Riverside, Oct. 21; San Bernardino, Oct. 22.

Campbell Bros.—Winona, Miss., Oct. 15; Canton, Oct. 16.

Clarks, M. L. & Sons—Elkton, Ky., Oct. 16.

Downies Dog & Pony Show—Brookston, Ind., Oct. 17; Crawfordsville, Oct. 18; Greencastle, Oct. 19; Gosport, Oct. 20; Bloomington, Oct. 21, 22.

Fisks, Dode Show—Colorado, Texas, Oct. 17; Roscoe, Oct. 18; Snyder, Oct. 19; Sweet Water, Oct. 20; Hamlin, Oct. 21; Rotan, Oct. 22.

Forepaugh-Sells—Circus—Altus, Tex., Oct. 15; San Angelo, Oct. 17; Brownwood, Oct. 18; Dublin, Oct. 19; Cisco, Oct. 20; Weatherford, Okla., Oct. 21; Cleburne, Texas, Oct. 22; Denton, Oct. 24; Sherman, Oct. 25; Paris, Oct. 26; Greensville, Oct. 27; McKinley, Oct. 28; Ennis, Oct. 29; Mexia, Oct. 31; Palestine, Nov. 1; Tyler, Nov. 2; Marshall, Nov. 3.

Gentry Bros.—Van Alstyne, Texas, Oct. 15; Denison, Oct. 17; Pilot Point, Oct. 18; Ft. Worth, Oct. 19.

Gollmar Bros.—Bristow, Okla., Oct. 15; Claremore, Oct. 17.

Hagenbeck-Wallace Shows—Fitzgerald, Ga., Oct. 15.

Henrys, J. E., Wagon Shows—Labette, Kans., Oct. 15.

Honest Bills Show—Williamstown, Kans., Oct. 17; Lecompton, Oct. 18; Clinton, Oct. 19; Lone Star, Oct. 20; Centropolis, Oct. 21; Baldwin, Oct. 22.

Jones Bros.—Calvert, Texas, Oct. 15.

Lambriggers Shows—Canal Dover, Ohio, Oct. 17-22.

Miller Bros. & Arlington's 101 Ranch—Clarksdale, Miss., Oct. 15; Greenville, Oct. 17; Vicksburg, Oct. 18; Port Gibson, Oct. 19; Gloster, Oct. 20; Baton Rouge, La., Oct. 21; New Orleans, Oct. 22-23; Brookhaven, Miss., Oct. 24; Jackson, Oct. 25; Kosciusko, Oct. 26; Aberdeen, Oct. 27; Birmingham, Ala., Oct. 28; Cedartown, Ga., Oct. 29.

Ringling Bros.—Asheville, N. C., Oct. 17; Salisbury, Oct. 18; Winston-Salem, Oct. 19; Durham, Oct. 20; Raleigh, Oct. 21; Greensburg, Oct. 22; Danville, Oct. 24; Charlotte, Oct. 25; Spartansburg, Oct. 26; Greenville, S. C., Oct. 27; Anderson, Oct. 28; Columbia, Oct. 29; Augusta, Ga., Oct. 31; Macon, Nov. 1; Montgomery, Ala., Nov. 2; Pensacola, Fla., Nov. 3; Mobile, Ala., Nov. 4; Meridian, Miss., Nov. 5; Tuscaloosa, Ala., Nov. 6; Tupelo, Miss., Nov. 7; West Point, Nov. 8.

Robinson, John, 10 Big Shows—Camden, S. C., Oct. 15; Sumpter, Oct. 17.

Sells-Floto Circus—Leesville, La., Oct. 15; Shreveport, Oct. 17; Texarkana, Ark., Oct. 18; Paris, Texas, Oct. 19; Greenville, Oct. 20; Bonham, Oct. 21; Sherman, Oct. 22.

The Hagenbeck-Wallace show route: La Grange, Ga., 17; Talladega, 18; Bessemer, 19; Birmingham, Ala., 20; Jasper, Miss., 21; Tupello, 22; Trenton, Tenn., 24 (where season ends).

CARNIVAL ROUTES

Cosmopolitan Shows, No. 1, J. R. Anderson, mgr.—Columbus, Miss., Oct. 17-22.

Cummings Amusement Co., E. L. Cummings, mgr.—Georgetown, Ky., Oct. 17-22.

Goodell Shows, C. M. Goodell, mgr.—Girard, Ill., Oct. 17-22.

Jones, Johnny J., Exposition Shows—Vicksburg, Miss., Oct. 17-22.

Keppler Shows, C. J. Keppler, mgr.—Shubuta, Miss., Oct. 17-22.

Kline, Herbert A.—Dallas, Texas, Oct. 16-30.

Lone Star Shows, Jules Kasper, mgr.—Gonzales, Texas, Oct. 17-22.

Leona, Great Shows—J. E. Murphy, mgr.—Carrollton, Ill., Oct. 17-22.

New Olympic Shows, Macy & Naill, mgrs.—Murphysboro, Ill., Oct. 17-22.

Parker, C. W., Shows, Ned Stoughton, mgr.—Silver City, N. M., Oct. 17-22.

Patterson Great Shows—Greenville, Texas, Oct. 17-22.

United Fair Shows—Columbus, Ga., Oct. 17-22.

CIRCUS INVASION OF PANAMA PLANNED.

Bloomington, Ind., Oct. 12.—Edward Shipp and Roy Feltus are preparing the "Gran Circo Shipp" for the regular winter season in Panama. This will be the fourth annual tour of the show in the West Indies and the canal zone. The show is now in summer quarters at Petersburg, Ill., and it will be considerably enlarged for the coming season. Mr. and Mrs. Shipp first went to Panama with another circus. The clown at that time was Mr. Burke, father of Billy Burke the actress. The "Gran Circo Shipp" has always made a big hit with the people of that country, and its coming each year is a gala season for them. Many other shows have falled them, but Messrs. Shipp and Feltus seem to have studied conditions until they know what is necessary for success. After the Barnum & Bailey show closes they will take a brief rest at their homes, and sail for Panama early in December.—**H. J. Feltus.**

CIRCUS NOTES

The Forepaugh-Sells was the fifth show in Omaha, Neb., and the sixth show made the town a short time afterwards.

The closing date of the Forepaugh-Sells show will be November 23. The tour will end at a stand in Mississippi.

Fred C. Iseli, who had the downtown ticket sale with the Forepaugh-Sells show early in the season, has been promoted to assistant treasurer, succeeding Mark Patterson, who returned to his home in Baraboo, Wis.

Frank Garagus, who had charge of the No. 1 car of the Gentry Brothers' Show for a number of seasons, left Chicago some days ago for Bloomington, Ind., where he was to take the advance of "The Man of the Hour."

Many showmen witnessed the flights of Brookings, the aviator, in Chicago recently and the idea uppermost in their minds was the value of an airship with circuses next year.

The Hines-Kimball Troupe, now with the Forepaugh-Sells Show, will play vaudeville dates again this winter.

"Chick" Bell hopes that his wife, Olga Reed (a rider), can be with the same show that he is with next season; he is trying to make such arrangements.

Billy Jamison, a clown, now working pantomine prize fight, expects to take the same idea into vaudeville this winter.

Frank Huling will return to Europe this coming winter, thereby releasing the bond made to the United States custom officials covering the exportation of the seals brought into this country when he came from abroad.

John Robinson paid a visit to the Hagenbeck-Wallace Show at Atlanta, Ga., September 26.

Al W. Martin joined the Hagenbeck-Wallace Show at Atlanta, Ga., September 26, for the remainder of the season.

The season of the Hagenbeck-Wallace Show will end at Trenton, Tenn., October 24. Business was not very big a few stands before Atlanta and this led to the earlier closing than had at first been planned. The business at Atlanta, Ga., September 26 was big.

BUILDING NEW THEATER IN LOWELL, INDIANA.

A new theater is being erected at Lowell, Indiana, to be opened some time in November. It will have a seating capacity of about 900 and will play traveling companies. There is a possibility that it will also present vaudeville attractions. William Taylor is the proprietor and Roy M. Snyder will be the manager. Horace Johnson, of Lowell, is the architect. The house, completed, will represent an outlay of $25,000.00.

Manager Snyder was in Chicago recently in conference with Rowland & Clifford, Frank Wade, Mort H. Singer, Fred G. Conrad and other producers and agents in reference to attractions.

Lowell is a town of about 2,000 population, with a surrounding territory drawing upon 7,00 or 8,000.

Manager Snyder has been identified with amusements in some of the larger centers, having a summer home at Lowell, projected this new theater.

HILLMAN STOCK COMPANY DOING WELL ON ROAD.

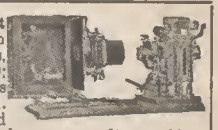
Omaha, Oct. 12.—"Played to fine business at Franklin, Neb., and made splendid impression on the good people of this lively little town. Mr. Hillman, the leading man, and Miss Ella Wilson, leading lady, are winning new laurels at every stand, their work in every respect eliciting enthusiastic comment from the newspapers of the towns visited. Ed. Doran, characters and heavies, is a decided addition to the company and his work is always painstaking and finished." Thus wrote a member of The Hillman Ideal Stock Company, of Omaha, to the Show World correspondent.

The Hillman company has built up an enduring reputation in Omaha and the thousands of admiring patrons here anxiously await the return to their home at the airdome.—**Smyth.**

Becomes Advertising Agent at Marion.

Marion, Ill., Oct. 12.—A. G. Kimball, former manager of the Roland theater in this city, who gave up his position last year on account of the pressure of other duties, has again identified himself with the Roland, this time in the capacity of advertising agent.

FOR SALE 1,000 ft reels film $5 to $25; Edison Power's, Lubin used machines, $60; new, $100; Model B gas outfits, $25; song sets, $1. FOR RENT—Film, $1 and $2 per reel weekly. Will buy, gas outfits, machines film.



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OHIO EXHIBITORS TO CARE FOR THE DETAILS

President M. A. Neff, of Cincinnati, Sets Forth the Real Purposes of the Organization

Cincinnati, O., Oct. 12.—The purpose of the Exhibitors' League which was formally organized recently by moving picture exhibitors in the state of Ohio and the wide scope of activities which is planned for it is shown in an interview given a Show World representative a day or two ago by President M. A. Neff, of this city.

Mr. Neff first emphasized that the league has been formed with no thought of combining against anyone or anything but for the purpose of betterlng the condition of the exhibitor wherever such betterment seems possible through systematized effort, and with the idea of promoting the moving picture business in all of its branches and bringing those interested in the business into more harmonious relationship with each other. "We are not organized to fight the film exchanges but to assist both the exchanges and the manufacturer and to protect the moving picture industry from the onslaughts of those who seem ever willing to destroy it," Mr. Neff said.

It has been found, according to the newly elected president, that express companies that handle film shipments have no fixed charges for their service and that insurance companies are scarcely reasonable in the rates given the motion picture men. As an instance of the vacillating and consequently unfair methods of the express companies, Mr. Neff points out that one of the companies with which his concern does business charges for two reels of pictures and a set of song slides from Cincinnatti to Marion, Ohio, sometimes fifty cents and sometimes fifty-five cents and that the return charges on the same shipment are only forty cents. Mr. Neff says that there is "a reason for this but no excuse." The league plans to take these matters up with the people who are responsible for them and hopes to accomplish a lasting benefit which, in the aggregate, will mean a considerable saving of money to exhibitors throughout the state. It also plans to adjust the matter of insurance rates, taking such measures as are necessary, no matter how extraordinary or how drastic they may seem.

New members are coming into the organization from day to day and it is considered only a matter of a few weeks until moving picture exhibitors throughout Ohio will have an association which will be powerful enough for the complete protection of the industry which is still growing by leaps and bounds.

MOVING PICTURE NEWS

California—Mattie W. Hughes will erect a moving picture theater in Los Angeles. H. L. Hughes is preparing to open a new moving picture theater in San Diego. San Francisco is to have a new moving picture theater. G. H. Mayer is to be the owner.

Colorado—Dick Penney of Boulder, is making arrangements to start a new moving picture theater in Loveland. J. H. Daly of Burlington, Iowa, has opened a moving picture house in Windsor.

Illinois—Claggette & Dexter have sold their moving picture theater in Chenoa to Roy Payne and D. J. Starkey. Mr. G. Thomas has secured a permit for the erection of a moving picture theater to be located at 2734 Southport avenue, Chicago, Ill. The Evanston Amusement Co. is preparing to erect a moving picture house on Sherman avenue, Evanston, Ill. Moline is to have a new moving picture theater at 2319 Fifth avenue. It will be owned by C. C. Coyne. A. Miedke and L. Woodyatt are preparing to open a motion picture show in Moline. Max Goldberg will build a moving picture show in Rockford.

Indiana—E. Rife and E. DeHaven will erect a motion picture house in Logansport.

Iowa—C. Raney has purchased the moving picture theater in Marengo formerly owned by W. Lillie. Harry Leath is making arrangements to start a new moving picture show in Manson.

Kansas—V. F. Clark has opened a new moving picture show at 217 E. Main street, Chanute. G. Bigler has leased the Bonham Opera House in Clay Center and will convert it into a moving picture theater.

Michigan—C. S. Sullivan of Ishpeming, is planning to open a moving picture theater in Negaunee.

Minnesota—H. A. Cushman has bought the Lyceum theater in Sauk Center.

Missouri—W. J. Skidmore and R. A. Walker are planning to start a new moving picture theater at Skidmore.

Nebraska—E. Johnson has purchased the Bijou theater at Fremont from J. W. Glenn.

New York—H. Ling has disposed of his moving picture theater in Batavia to Mrs. Claire Hester. The Buffalo Amusement Co. has secured a permit for the construction of a $30,000 vaudeville and moving picture theater to be located at 919 Broadway, Buffalo. Architects Sommerfield & Steckler have filed plans for a new moving picture theater to be erected at the corner of Spring and Mott streets, New York, Mr. J. Gardner is to be the owner. William H. Weissager will erect a moving picture theater at 1321 Boston road, New York. Messrs. King and Salkin will erect a new moving picture theater in New York which will cost $10,000.

New Jersey—B. Levine and J. Myers of New York are contemplating the construction of a moving picture show at Long Branch.

North Dakota—A. C. Bailey of Minneapolis, is planning to open a new moving picture in Grand Forks.

Ohio—M. C. Anderson and Henry Zeigler have purchased the Walnut Street theater in Cincinnati. G. Brenner of Lima, has purchased the Royal theater in Delphos. W. A. Fisher has been awarded the contract for the erection of a new vaudeville and moving picture theater on North Main street for Messrs. Berger and O'Brien.

Pennsylvania—E. C. Wentz of Lebanon, is preparing to open a new moving picture theater at Myerstown.

South Dakota—E. Stenger has decided to erect a new moving picture theater in Hermosia. The Dakota Amusement Co. will open a new moving picture theater on Main street in Aberdeen. M. B. Balsinger of Chicago, has purchased the Bijou moving picture theater in Huron from Keeler and Connors.

Washington—F. W. St. Peter has disposed of his interest in the Acme theater in Everett to E. P. Borsche.

Wyoming—N. Offer has purchased the Luna theater in Rock Springs.

WICHITA PICTURE HOUSE TO ADD VAUDEVILLE.

Wichita, Kan., Oct. 12. — W. H. Marple has sold the Marple picture house to a corporation headed by Ben Greenhood, who is to manage the house, combining vaudeville with the pictures and inaugurating the new policy in the near future.

The Colonial which had been showing first run pictures only and had been charging ten cents, decided that the five cent competition was too strong for them, even with first runs, and came down to five cents, starting Monday, Sept. 26.

The new Pastime theater opened to fairly good business and the business for the week was just fair, in fact the business at all the houses has been light this week.

THEATER TALK TERSELY TOLD.

An opera house company has been formed at Sulphur Springs, Texas.

Ionia, Mich., will probably have a new theater.

The new opera house, now building at Bessemer, Mich., will open some time this month.

The Bijou in Huron, S. D., has been sold to M. B. Balsiger, of Chicago.

All the World Loves a Moving Picture.

[London Performer.]

Picture halls are springing up like mushrooms.

H. & H. FILM COMPANY JOINS INDEPENDENTS

Expects Fully a Third More Business Than When With the Patents Concern—S. S. Hutchinson's Opinion

The H. & H. Film Service Company, with offices in the Monadnock building, Chicago, has joined the ranks of the independents in the moving picture business. This is the second notable defection from the ranks of the licensed agencies which has been brought forcibly to the attention of the Chicago interests within the past three weeks; The Standard Film Exchange, also a Windy City enterprise, declared its independency not long ago.

The H. & H. Company is under the control of Messrs. S. S. Hutchinson, president, and C. J. Hite, secretary and treasurer. Mr. Hutchinson has but recently been elected to the presidency of the American Film Manufacturing Company, a concern which has begun the manufacture in Chicago of films for the independent trade. The H. & H. Company had been operating under a license from the Motion Picture Patents Company since the inception of the big organization which has come to be known as the moving picture trust.

S. S. HUTCHINSON.

President of the H. & H. Film Service and of the American Film Manufacturing Company.

Break in Business-Like Way.

Circular letters which the newly developed independent exchange have sent out to exhibitors throughout the country and the letter of explanation to the Motion Picture Patents Company which followed the telegram announcing the defection of the H. & H. Company from the ranks of the licensees are safe, sane, and business like in tone.

The circular letter to exhibitors tells that the H. & H. Company has switched because those directing its affairs are convinced that the future prospects of the moving picture business depend upon the independents and that the best interests of the H. & H. Company with a business valued at $50,000 are being subserved in making the change. This same letter says that the exchange declined to sell its business to the General Film Company for many reasons, one of which is that the General Film Company is organized for the purpose of controlling the business in such a way that the exhibitors will be injured by its methods. "We have nothing to say against the trust, although it is our opinion that the General Film Company will be a failure in every sense of the word on account of the independent competition. We are resigning from the Motion Picture Patents Company of our own free will and inasmuch as we have always kept the rules and regulations without any variation whatsoever, we are positive that it cannot truthfully cast any slurs upon our past record," the letter continues.

In the letter of explanation to the Patents company, the H. & H. concern wrote that the resignation was directly due to the belief that they were being discriminated against and to the fact that they objected to implied threats and insinuations made by General Film Company employes in Chicago to H. & H. customers to the effect that the H. & H. Company could not continue in business under the Patents' company rules.

Expect Third More Business.

President Hutchinson, of the H. & H. Company is responsible for the statement that under their arrangement with the Patents company they purchased from eighteen to twenty-six reels of films each week. He says that his firm will do at least one-third more business under the independent banner than they were doing under their arrangement with the Patents company.

The break of the H. & H. Company has again directed attention to its president, Samuel S. Hutchinson—again, for Mr. Hutchinson's career in the moving picture world has often brought him into the limelight. His judgment that the future of the moving picture business depends upon the independents will likely have a great deal of weight and influence.

Mr. Hutchinson, the newly elected president of the American Film Manufacturing Company, has been identified with the moving picture business almost since its beginning in this country. For two years he was president and general manager of the Theater Film Service Company of Chicago and San Francisco. When the Motion Picture Patents Company was formed Mr. Hutchinson, because of his prominence in the moving picture business, was considered one of the strongest allies of the new organization and was offered franchises in several locations, but considered it advisable to confine his attention to his active interests. When the manufacturers organized the General Film Company Mr. Hutchinson sold his interests in the Theater Film Service to them at a price which is still talked of in moving picture circles.

Mr. Hutchinson's knowledge of the film business, his appreciation of the wants and necessities of the exhibitors and his personal knowledge obtained directly from the exhibitors as to what they require are expected to prove one of the greatest assets of the American Film Manufacturing Company.

$5,000 PICTURE HOUSE OPENS IN MONTGOMERY

Montgomery, Ala., Oct. 12.—A new motion picture theater which has been erected at a cost of approximately $5,000 under the direction of H. C. Farley, was thrown open to the public on Monday. The house is thoroughly modern and is equipped with opera chairs supplied by the American Seat Company, of Chicago. Independent films are to be used; Mr. Farley also uses independent pictures in his other house in this city.

MANAGER'S QUICK ACTION PREVENTS FIRE SCARE

Hamilton, Ohio, Oct. 5.—Manager Lou Wittman of the Eagle theater, moving pictures, prevented a fire scare in his theater a few days ago. Wires became crossed in the operating room and a blaze was a result. Mr. Witman quickly grabbed an ice-cooler filled with water and threw the fluid on the flames. The contact of the water with the skylight over the operating room caused the glass to break and several pieces struck Mr. Wittman on the left forearm cutting several gashes and severing an artery.

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WHEN WAS THAT FILM RELEASED?

Licensed Films.

BIOGRAPH.

Date.	Title.	Kind.	Feet.
Thurs., Sept. 29	Examination Day at School	Drama	991
Mon., Oct. 3	The Iconoclast	Drama	992
Thur., Oct. 6	A Gold Necklace	Comedy	576
Thur., Oct. 6	How Kubby Got a Raise	Comedy	416
Mon., Oct. 10	That Chink at Golden Gulch	Drama	998
Thur., Oct. 13	A Lucky Toothache	Comedy	570
Thur., Oct. 13	The Masher	Comedy	415

LUBIN.

Thur., Sept. 22	Love's Old, Sweet Song	Drama	990
Mon., Sept. 26	The Sheriff's Capture	Drama	990
Thurs., Sept. 29	The Path of Duty	Drama	990
Mon., Oct. 3	The Baggage Smasher	Comedy	990
Thur., Oct. 6	Woman's Vanity	Comedy	600
Thur., Oct. 6	The Golf Fiend	Comedy	350
Mon., Oct. 10	The Clown and the Minister	Drama	900
Thur., Oct. 13	Liz's Career	Comedy	900

PATHE.

Mon., Sept. 26	Max is Absent-Minded	Comedy	551
Mon., Sept. 26	Colombo and Its Environs	Scenic	426
Wed., Sept. 28	The Hoodoo	Comedy	920
Fri., Sept. 30	The Sick Baby	Drama	984
Sat., Oct. 1	Who Owns the Rug?	Comedy	690
Sat., Oct. 1	Southern Tunis	Scenic	302
Mon., Oct. 3	Betty Is Still at Her Old Tricks	Comedy	490
Mon., Oct. 3	Molucca Islands	Scenic	459
Wed., Oct. 5	Mirth and Sorrow	Drama	575
Wed., Oct. 5	Different Trades in Bombay	Indus.	410
Fri., Oct. 7	Slipper Tim	Trick	633
Fri., Oct. 7	A Life For Love	Tragedy	351
Sat., Oct. 8	An Indian's Gratitude	Drama	990
Mon., Oct. 10	The Stigma	Drama	630
Mon. Oct. 10	Betty is Punished	Comedy	351
Wed., Oct. 12	A Summer Flirtation	Comedy	990
Fri., Oct. 14	Werther	Drama	892
Sat., Oct. 15	Acroplanes in Flight and Construction	Indus.	680
Sat., Oct. 15	The Aviation Craze	Comedy	243

EDISON.

Fri., Sept. 23	A Jar of Cranberry Sauce	Comedy	
Fri., Sept. 23	Almost a Hero		980
Tues., Sept. 27	Over Mountain Passes	Scenic	275
Tues., Sept., 27	The Footlights or the Farm	Drama	725
Fri., Sept. 30	Ononko's Vow	Drama	1000
Tues., Oct. 4	More Than His Duty	Drama	1000
Fri., Oct. 7	Bumptious Plays Baseball	Comedy	
Fri., Oct. 7	The Farmer's Daughter	Drama	
Tues., Oct. 11	The Song that Reached His Heart	Drama	1000
Fri., Oct. 14	The Chuncho Indians	Educational	250
Fri., Oct. 14	The Stolen Father	Drama	750

VITAGRAPH.

Sat., Sept. 17	A Lunatic at Large	Comedy	997
Tues., Sept. 20	Jean, the Match-Maker	Comedy	1000
Fri., Sept. 23	A Modern Knight Errant	Drama	967
Sat., Sept. 24	Renunciation	Drama	999
Fri., Sept. 30	A Home Melody	Drama	907
Sat., Oct. 1	The Bachelor and the Baby	Drama	995
Tues., Oct. 4	Ransomed; or, a Prisoner of War	Drama	998
Fri., Oct. 7	The Last of the Saxons	Drama	1007
Sat., Oct. 8	The Sage, the Cherub and the Widow	Comedy	
Tues., Oct. 11	Brother Man	Drama	
Tues., Oct. 11	Actor's Fund Field Day	Comedy	
Fri., Oct. 14	On the Doorsteps	Comedy	
Sat., Oct. 15	The Legacy	Drama	

ESSANAY.

Sat., Sept. 17	Hank and Lank—Joy Riding	Comedy	233
Sat., Sept. 17	The Pony Express Rider	Drama	750
Wed., Sept. 21	A Close Shave	Comedy	553
Wed. Sept. 21	A Flirty Affliction	Comedy	416
Sat., Sept. 24	The Tout's Remembrance	Drama	1000
Wed., Sept. 28	Hank and Lank—They Dude up Some	Comedy	307
Wed., Sept. 28	Curing a Masher	Comedy	660
Sat., Oct. 1	Patricia of the Plains	Drama	1000
Wed., Oct. 5	All On Account of a Lie	Comedy	1000
Sat., Oct. 8	The Bearded Bandit	Drama	1000
Wed., Oct. 12	Hank and Lank—They Get Wise to a New Scheme	Comedy	302
Wed., Oct. 12	Pap's First Outing	Comedy	698
Sat., Oct. 15	The Cowboy's Mother-in-Law	Drama	1000

GAUMONT. (George Kline.)

Tues., Sept. 27	Too Much Water	Comedy	351
Sat., Oct. 1	A High Speed Biker	Comedy	401
Sat., Oct. 1	The Diver's Honor	Drama	591
Sat., Oct. 1	A High-Speed Biker	Comedy	401
Tues., Oct. 4	Her Fiance and the Dog	Comedy	525
Tues., Oct. 4	The Little Acrobat	Drama	466
Sat., Oct. 8	The Dunce's Cap	Drama	896
Sat., Oct. 8	A Skier Training	Scenic	100
Tues., Oct. 11	The Lovers' Mill	Comedy	292
Tues., Oct. 11	The Three Friends	Drama	654
Sat., Oct. 15	The Romance of a Necklace	Drama	995
Tues., Oct. 18	Grandmother's Plot	Drama	835
Tues., Oct. 18	Phantom Ride from Aix la Bains	Scenic	165

SELIG.

Sun., Sept. 25	The Old Swimming Hole		1000
Thur., Sept. 29	A Kentucky Pioneer	Drama	1000
Mon., Oct. 3	A Cold Storage Romance	Drama	565
Mon., Oct. 3	My Friend the Doctor	Comedy	
Thur., Oct. 6	For Her Country's Sake	Drama	1000
Mon., Oct. 10	The Sanitarium	Comedy	1000
Thur., Oct. 13	In the Golden Harvest Time	Drama	1000
Thur., Oct. 20	Two Boys in Blue	Drama	1000

URBAN-ECLIPSE.

Wed., Sept. 21	Scenes in the Celestial Empire	Scenic	269
Wed., Sept. 28	The Quarrel	Drama	607
Wed., Sept. 28	Reedham's Orphanage Festival 1910	Scenic	394
Wed., Oct. 5	The Dishonest Steward	Drama	699
Wed., Oct. 5	City of a Hundred Mosques, Broussa, Asia Minor	Scenic	296
Wed., Oct. 12	Foiled by a Cigarette	Drama	991
Wed., Oct. 19	In the Shadow of the Night	Drama	502
Wed., Oct. 19	Tunny Fishing off Palermo, Italy	Indus.	500

KALEM.

Fri., Sept. 2	White Man's Money	Drama	980
Wed., Sept. 7	Mamma's Birthday Present	Comedy	935
Fri., Sept. 9	The Cow Puncher's Sweetheart	Drama	972
Wed., Sept. 14	The Little Mother	Drama	980
Fri., Sept. 16	A Leap for Life	Drama	985
Wed., Sept. 21	The Japanese Spy	Drama	975
Fri., Sept. 23	The Conspiracy of Pontiac	Drama	975
Wed., Sept. 28	The Heart of Edna Leslie	Drama	965
Fri., Sept 30	Spotted Snake's Schooling	Drama	885
Wed., Oct. 5	The Engineer's Sweetheart	Drama	1000
Fri., Oct. 7	Big Elks' Turndown	Drama.	930
Wed., Oct. 12	45 Minutes from Broadway	Comedy	892
Fri., Oct. 14	Winona	Drama	990

MELIES.

Thurs., Sept. 15	In the Mission Shadows	Drama	950
Thurs., Sept. 22	The Salt on the Bird's Tail		950
Thurs., Sept. 29	A Plucky American Girl	Drama	950
Thurs., Oct. 6	Billy's Sister	Drama	950
Thur., Oct. 13	Out for Mischief	Comedy	950

Independent Films

IMP.

Date.	Title.	Kind.	Feet.
Thur., Sept. 29	Annie	Drama	
Mon., Oct. 3	All the World's a Stage	Drama	
Thurs., Oct. 6	The Deciding Vote	Drama	
Mon. Oct. 10	Jes' Plain Dog	Drama	500
Mon. Oct. 10	A Game of Hearts	Drama	500
Wed. Oct. 13	The Garden of Fate	Drama	1000
Mon., Oct. 17	Mother and Child	Drama	990
Thur., Oct. 20	The Fur Coat	Comedy	995

GREAT NORTHERN.

Sat., Oct. 1	The Flight Across the Atlantic	Scenic	
Sat. Oct. 1	Bird's Eye View from World's Highest Buildings	Scenic	235
Sat. Oct. 8	The Storms of Life	Drama	
Sat., Oct. 15	Saved by Rosco	Drama	
Sat., Oct. 15	Willie Visits a Moving Picture Show	Comedy	

N. Y. M. P. Itala.

Sat., Sept. 24	Foolshead as a Policeman	Comedy	500
Sat., Sept. 24	The Bad Luck of an Old Rake		500
Sat., Oct. 1	Foolshead Employed in a Bank	Comedy	1000
Sat. Oct. 1	Foolshead Has Been Presented With a Football	Comedy	431
Sat. Oct. 8	Foolshead, Fisherman	Comedy	500
Sat. Oct. 8	Mrs. Cannon is Warm	Comedy	500
Sat., Oct. 15	Paid Boots and Stolen Boots		
Sat., Oct. 15	A Pearl of Boy		

N. Y. M. P. AMBROSIO.

Wed., Sept. 21	Molly at the Regiment		500
Wed., Sept. 28	The Virgin of Babylon	Drama	908
Wed. Oct. 5	The Pit That Speaks		500
Wed. Oct. 5	Tweedledum's Duel		500
Wed., Oct. 12	The Bethrothed's Secret	Drama	
Wed., Oct. 12	Tweedledum, or His First Bicycle	Comedy	

NEW YORK MOTION PICTURE.

Tues., Sept. 27	A Cowboy for Love		989
Fri., Sept. 30	The Ranch Raiders		1000
Tues., Oct. 4	Young Deer's Return		1000
Fri., Oct. 7	The Girl Scout		1000
Tues., Oct. 11	A Cowboy's Daring Rescue	Drama	
Fri., Oct. 14	The Prayer of a Miner's Child		

POWERS.

Tues., Oct. 4	War	Drama	
Tues., Oct. 4	The Beechwood Ghost	Comedy	
Sat., Oct. 8	Within an Inch of His Life	Drama	
Tues., Oct. 11	A Man and a Girl	Drama	
Tues., Oct. 11	Simpson's Skate	Comedy	
Sat., Oct. 15	A Woman's Wit	Drama	
Tues., Oct. 18	Sleepy Jones	Comedy	
Tues., Oct. 18	The Devil	Comedy	

LUX.

Thurs., Sept. 29	How Jones Won the Championship	Comedy	380
Thur., Sept. 29	Kindness Abused and Its Results	Drama	531
Thurs. Oct. 6	Auntie in the Fashion	Comedy	301
Thurs. Oct. 6	Mother's Portrait	Drama	531
Thur., Oct. 13	Runaway Star	Comedy	413
Thur., Oct. 13	Bill and the Missing Key	Drama	534

ECLAIR.

Mon., Oct. 3	Through the Ruins of Carthage		
Mon., Oct. 3	Behind the Scenes of Cinema Stage		320
Fri. Oct. 7	Giorgione (Cines	Drama	1000
Mon. Oct. 10	The Carmelite	Drama	670
Mon. Oct. 10	The Order is To March	Comedy	295
Fri., Oct. 14	The Mad Lady of Chester (Cines)	Drama	965
Mon., Oct. 17	Dr. Geoffrey's Conscience	Drama	659
Mon., Oct. 17	An Indian Chief's Generosity	Drama	321

NESTOR FILM COMPANY.

Wed., Sept. 21	Strayed from the Range	Drama	963
Thurs., Sept. 28	Where the Sun Sets	Drama	976
Wed. Oct. 5	The Golden Hoard	Drama	930
Wed., Oct. 12	Silver Plume Mine	Drama	970

THANHOUSER COMPANY.

Fri., Sept. 23	The Convict		
Fri., Sept. 23	A Husband's Jealous Wife	Comedy	
Tues., Sept. 27	Home-Made Mince	Comedy	1000
Fri., Sept. 30	Dots and Dashes	Drama	1000
Tues. Oct. 4	Leon of the Table d'Hote	Comedy	1000
Fri. Oct. 7	Avenged	Drama	1000
Tues., Oct. 11	Pocahontas	Drama	1000
Fri., Oct. 14	Delightful Dolly		1000

SALES COMPANY-FILM D'ART.

Thur., Aug. 25	In the Day of the First Christians	Drama	1000
Thur., Sept. 1	King of One Day		975
Thur., Sept. 8	The Ministers' Speech		500
Thur., Sept. 8	The Conscience of a Child		500
Thurs., Sept. 15	The Temptation of Sam Bottler	Drama	1000

DEFENDER FILM CO.

Thur., Sept. 15	A Game for Life	Drama	
Thur., Sept. 15	An Attempted Elopement	Drama	
Thur., Sept. 22	The Cattle Thief's Revenge	Drama	
Thurs., Sept. 29	A Schoolmarm's Ride for Life	Drama	
Thurs. Oct. 6	Wild Bill's Defeat	Drama	
Thur., Oct. 13	The Tale the Camera Told	Comedy	

ATLAS FILM CO.

Wed., Oct. 5	When Cupid Sleeps	Drama	
Wed. Oct. 12	Curing a Grouch	Comedy	
Wed. Oct. 12	The S. S. Mauretania	Scenic	
Wed., Oct. 19	The Cat Came Back	Comedy	
Wed., Oct. 19	Imperfect Perfectos	Comedy	

YANKEE FILM CO.

Mon., Sept. 26	The Yankee Girl's Reward	Drama	
Mon., Oct. 3	Women of the West	Drama	950
Mon. Oct 10	The Monogramed Cigarette	Drama	
Mon., Oct. 17	The Copper and the Crook	Drama	

CHAMPION.

Wed., Sept. 21	The White Princess of the Tribe	Drama	900
Wed., Sept. 28	A Western Girl's Sacrifice	Drama	800
	The Cowboys to the Rescue	Drama	900
Wed. Oct. 12	How the Tenderfoot Made Good	Drama	950
Wed., Oct. 19	Stolen by Indians	Drama	950

CAPITAL.

Sat. Oct. 1	All's Fair in Love and War	Drama	
Sat., Oct. 15	A Shot in the Night	Drama	

RELIANCE.

Sat. Oct. 22	In the Gray of the Dawn	Drama	

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WARREN A. PATRICK, GENERAL DIRECTOR

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